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CHICAGOANS PACK AUDITORIUM TO HEAR JOHN McCORMACK

Rosenthal and the Flonzaleys Also Attract Large Audiences—Gradova Offers Splendid Program—Jeritz Not to Broadcast—Society of American Musicians' Contest Winners Announced—Harry Farberman's Debut—Gordon String Quartet Popular—Chicago Symphony Orchestra Plays Goldmark and Malipiero Works—Reception for Rosenthal—Conservatory and Studio Activities—Other News of Interest.

Chicago, January 17.—Moriz Rosenthal and the Flonzaley Quartet had last Sunday afternoon to themselves as far as recitals were concerned and had as their only competitor the Chicago Civic Opera, which gave a Louise with Garden in the title role. In the evening John McCormack attracted the largest audience on record at the Auditorium, hundreds being turned away by the firemen on duty, who refused some of the stage ticket holders, who were informed that the fire ordinance made it impossible to add another chair on the stage than those already occupied.

ROSENTHAL

Rosenthal, a giant of the keyboard, played his well arranged program in a masterly manner and delighted his numerous followers, giving them of his very best throughout the afternoon. He will come back again for another piano recital at the Studebaker, under the F. Wight Neumann management, on April 5. This announcement attests more than anything else the popularity of this artist.

THE FLONZALEYS.

The Flonzaley Quartet's growth, into popularity in Chicago demonstrates anew that Chicago is coming into its own as a musical center. Not so many years ago it was before scant audiences that the Flonzaleys played their programs, and though such men as the late Bert Leston Taylor in the column he made internationally known under the rubric "A Line o' Type or Two" in the Chicago Tribune, begged his readers to go en masse to listen to what he proclaimed the premiere chamber music organization in the world, Chicagoans turned a deaf ear to his entreaties. Little by little, however, through the voice of the press and by those who were fortunate enough to listen to their programs, music-lovers were informed that they missed a musical treat whenever they remained away. Now, once they become subscribers to the Flonzaley Quartet concerts they remain subscribers, and yearly the subscription list has been increased until now the Playhouse is completely sold out and it would not be at all surprising if a larger hall will have to be secured for next season.

The program on Sunday afternoon, January 11, remarkably played, consisted of the Haydn quartet in D minor, the Brahms C minor and Waldo Warner's The Pixy Ring, a fairy miniature suite. The final number was quite different from the music generally played by the Flonzaleys, but it was so interesting, so well written as to explain its place in the repertory of this famous chamber music organization. It is a little cameo, a little gem that most chamber music quartets will probably inscribe on their programs. It was admirably played and received with unbounded enthusiasm.

JOHN McCORMACK.

The popularity of John McCormack is not a vogue. There is probably no singer who has held the admiration of the public as long as he. His name attracts more and more annually. There is no hall in Chicago big enough to accommodate his army of followers. At least this was made apparent at the recital under review. The Auditorium seating capacity was taxed, and when those refused admission were informed that he would appear again this season at Orchestra Hall they left looking forward to the announced date. In glorious form, McCormack has seldom sung better in Chicago. His Italian and German enunciation is on a par of excellence with his English, which is so distinct that one never misses a word. His phrasing could be taken as a model and to this must be added a voice of such clarity, the like of which has not as yet been discovered. In splendid spirit, he gave as encores what the public demanded and they begged him for so many encores and repetitions that he easily tripled his program.

Lauri Kennedy was the assisting artist, and Edwin Schneider played the accompaniments, especially for the instrumentalist, as though not at his very best. Luckily John McCormack does not need support, and the celebrated tenor won the same enthusiastic applause that is always his when he gives a recital.

GITTA GRADOVA IN RECITAL.

Gitta Gradova met with unusual success at the Blackstone Theatre, Monday afternoon, at the hands of a discriminating audience, made up of members of the Musicians' Club of Women, for the benefit of whose extension department the concert was given. This brilliant young pianist has won much success in the East and has been

acclaimed one of the most genuinely interesting players of the day. Possessed of talent far beyond the average, Gradova has strong individuality and unusual powers besides. Hers is virile, intelligent piano playing marked with indi-



ARTHUR KRAFT.

tenor, whose ability and art have won him an enviable position in the first ranks of American singers. He has sung his way into the hearts of the public through his versatility and is equally popular in oratorio and as a recitalist and festival artist. In addition to his concert work, Mr. Kraft is associated with the LaForge-Berumen Studios in New York and conducts summer classes at Waterdale, Mich.

vidual interpretative ideas, perhaps at very best in Scriabin, Moussorgsky and Albeniz compositions. In Gradova, Scriabin has a most sympathetic exponent—one whose understanding, imagination and expressive ability make for highly

effective renditions of that composer's work. One of the highlights of this young artist's playing is her exquisite pianissimo work. It is divine. Thus, the Scriabin Dance (Continued on page 44)

ORCHESTRA MUSICIANS ASK FOR PAY INCREASE

New York Philharmonic and Symphony Players Want \$15 to \$25 Per Week More—May Include Metropolitan Opera—Committee To Meet Managements

At the request of officials of the Associated Musicians of New York, Local 802 of the A. F. of M., the players of the Philharmonic and New York Symphony orchestras have each selected two members to form a committee of four to consult with the managements of these orchestras in regard to an increase in wages in the contracts for next season which will be signed this spring. The increased amount asked for is said to be \$15 to \$25 per week. The present minimum is now \$60 for four rehearsals and four concerts a week but as a matter of fact, few players receive this minimum, the average being about \$85, while some important solo desk players receive up to \$200 per week.

The orchestras principally affected here will be the Philharmonic and the New York Symphony. Without doubt, the players of the Metropolitan Opera Orchestra will make similar demands. The State Symphony, a cooperative institution, in which the men are paid only per concert, is not affected. Local 802 is the regular organization which was formed a few years ago after the big musicians' strike here when the old local, known as the Musicians' Protective Association, was outlawed by the American Federation of Labor.

Negotiations have not yet been entered into officially, though D. Edward Porter, assistant manager of the Philharmonic Orchestra, said that some informal talks, friendly in tone, had already taken place.

"Business has steadily been growing better the last few seasons," said he, "and the box office this year is better than before. It is to be hoped that the men will not spoil things by demanding prematurely an increase which I am sure the directors would have granted them voluntarily within a year or so." George Engels, manager of the New York Symphony Orchestra, expressed the hope that the men would not insist upon their demands. "With the deficit as big as it is now," said he, "we have absolutely reached the limit." Both managers expressed the hope and belief that negotiations would be successful and not long protracted.

Montemezzi Here

Italo Montemezzi, the composer, arrived last Sunday on the Conte Verde and will remain here for the production of his early opera, Giovanni Galluresse, which the Metropolitan Opera will give in February. He is accompanied by his wife.

Rome Opera Season Begins

Rome, January 1.—The opening of the opera season at the Teatro Costanzi with a brilliant performance of Falstaff, followed by a still more brilliant performance of the Meistersinger, could not have been more auspicious. Maestro Eduardo Vitale excelled with his greatly improved orchestra. Mariano Stabile of La Scala was the Falstaff, and Marcel Journet the Hans Sachs. The latter also impersonated Simon Mago in Boito's Nerone, and was most impressive in both characters. D. F.

DEUTSCHES OPERNHAUS FOLLOWS BERLIN VOLKSOPER INTO BANKRUPTCY

But Both Continue Performances—Principal German Opera Houses Agree to Reduce Singers' Fees—Cornelius' Barber of Bagdad Revived—Mahler's Tenth Symphony in Berlin—American Recitalists

Berlin, January 5.—Despite its lamentable financial collapse, the Berlin Volksoper is continuing its performances, and so far as the public is concerned, nothing seems to have changed. There has even been a gala day, when Amato, the celebrated baritone, sang Boris Godunoff, supported by an excellent cast under Issai Dobrowen. Meantime the Deutsches Opernhaus of Charlottenburg has profited by the Volksoper's experience and has declared itself bankrupt, and unable to pay its salaries. It, too, continues its performances, however, by the communistic expedient of dividing its receipts fairly among all participants. These unfortunate evidently consider even a little better than nothing at all, for were these two opera houses to cease it would be most difficult to find jobs, in mid-season, somewhere else.

REDUCING THE SINGERS' SALARIES

The two popular Berlin opera houses are not the only ones to feel the pinch. As a result of their financial stress,

the opera houses of Berlin, Dresden, Munich, Wiesbaden and Cassel have signed a convention to reduce the salaries of their stars. International celebrities will not be pleased to hear that the maximum guesting fee in the principal German operas will hereafter be \$250 a night. The annual salary of the highest-paid, regularly engaged singers is not to exceed \$7,500 a year. Battistini, Gigli, Jeritz and others, who have been receiving much higher fees in Germany recently, will not be heard here again, unless they reduce their demands.

AN INTERESTING REVIVAL

The Staatsoper has celebrated the one hundredth birthday of Peter Cornelius by a carefully prepared and highly polished performance of his masterpiece, The Barber of Bagdad. The performance, conducted by Kleiber, was preceded by a memorial address delivered by Cornelius' son, Karl. (Continued on page 29)



SCIENCE AND ART

Their Respective Positions in Vocal Development

By W. HENRI ZAY

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Let it be said at once, that Science and Art are great friends, although their relationship sometimes is warped a bit by their respective friends, who are inclined to contend for pride of place.

I am a friend of both, so here I expose the pair to settle, if possible, their positions. The story goes like this:

Two men, journeying together across a plain, were approaching a prosperous town which was situated on the side of a long mountain-like hill. One was a scientist, the other was an artist; both had a passion for knowledge, and took a deep interest in things along the road.

True, the scientist was more interested in speedily covering the distance, and was inclined to shut his eyes to many things that the artist observed with delight. It was not the scientist's habit to make observations seeking for beauty in nature; but the artist found great delight in adding constantly to his store of soul impressions, by observing, and finding out if possible, the meaning and origin of everything in nature that had life pouring through it. His artist's soul could feel the rhythmic impulse of life spirit in plants and trees, and grasp the poetic feeling of the color scheme, and quality of unexpectedness in nature. He was sorry when they reached the town, and all this native beauty and interest was left behind.

The scientist, however, was delighted; the firm resistance of the pavement beneath his feet, and the geometrical pattern of the streets and the general order, gave him a great satisfaction.

Together, the scientist and the artist explored the town; they examined its tramways, its subways, its sewers, its municipal buildings and factories, its schools and churches—in fact, everything that had to do with the activities of the people who lived and moved there.

Finally the artist grew tired of gazing at this orderly arrangement of mechanical contrivances, and the routine of a place which, though full of life, produced nothing that was not poured into it in a raw state from the outside.

Then he remembered that somebody had said: "When approaching, from below, a town situated on a hill, do not forget that it looks quite different when you look down on it from above." So he proposed to the scientist to move on and view the town from the heights, in order to complete their idea of the town and its functions.

But the scientist was so delighted with his diving into cellars, and ascending in elevators, and watching other people's engineering feats and experiments, that he refused to go further.

So the artist left him digging for more knowledge, in a place where he could only turn up the same old stuff over and over again. He could realize that the place had been exhausted by many others before him, including the artist, who now was on the road above the town, expanding his lungs and inflating his spirit in the freedom of the country road, and enjoying the exhilarating perfumes of the fields and forests.

As he mounted upward he did not forget that his object was to get a more complete perspective of the town and its functions. So, when he had climbed to a stimulating height, he looked back, and a new panorama presented itself. At his feet, and all around him, he saw the country, the life in it and its productivity. Being an artist, and full of intuition, he felt the source of the creative life which he saw springing up everywhere in an infinite variety of shapes and forms which gave expression to it.

He saw lines of traffic converging from every direction on the town, which, in the distance, now that its material side was not so much in evidence, showed a beauty which, considering the disgust which it had inspired when he was down in its streets, was most surprising.

He felt sorry for the scientist, who could not see or understand the town as seen from this height, and realized that one who is to be a scientist should be an artist first, so that he will have idealism enough to prevent him from becoming so magnetized by materialism that he is held willing captive by details which are important but inferior, and which, in the end, create within him limitations which allow his thinking powers to become stiffened and frozen.

The artist saw that the town exists for the country, not the country for the town. The country existed before the town, and is independent of the town, which is an outlet for the country.

Each spring the great spiritual energies of the earth are awakened from the winter's sleep by cosmic forces and produce various creations, without which the town could not exist. These spiritual energies profoundly impress the artist. The scientist does not see them; he thinks that the town is more important; his vision is dwarfed by himself. He may acquire a good deal of learning, and yet remain small in himself. The biggest things in nature are unknown to him; he is inclined to get egotistical on his small knowledge; he may not know that many others, including the artist, have not only his knowledge, but something very much bigger as well.

If the reader were to choose the one who has the big understanding of the whole productivity of the country, which would it be, the scientist, or the artist?

In choosing a teacher to develop a voice, which should be chosen, the man who talks of science, and muscles, and laryngoscopic examinations of the throat and other local stuff, or, one who, knowing all these things, gets down to first principles, the science of the spirit which originates all these things, and from there builds up a technique which permits him to carry out the idea of automatically expressing a spontaneously beautiful, moving, sincere quality of tone, and which, at the same time, through the thinking and feeling, develops character and will, so that the singer becomes more and more an authoritative artist and a personage, and moreover makes these fine words good in the body and the soul of the pupil?

With apologies, I recount my own experience, for once

I started out to be a scientist, at the Case School of Applied Science, at Cleveland, Ohio. And I got quite a good start, too, when, according to my dear old professor, I was "led astray" by the fascination I found in the study of voice development, which I started as a side line. Voice certainly "got me," and, though at the time I could not quite understand why, I know now that I felt intuitively the inner conviction that it was the best thing I could do to strengthen my spirit, quicken and regulate my thinking, and build up my physique, which was not vigorous at that time.

Since then, I have known intimately many doctors, and several of the world's most famous throat specialists, here and abroad. Some of them understood something of voice, none of them understood tone—they never do; how can they? They are too mechanical. And how about voice teachers who make throat muscles over-important? Are they not also too mechanical? How can they think an ideal tone, or make one? And how can one who has never made the ideal tone, understand it, or teach it?

And right there seems to be the greatest difficulty, the lack of an established ideal of tone. This ideal is the humming, resonant tone that is beautiful, colorful, positive, sympathetic, strong, sonorous, voluptuous and dignified, all in one. Also it must be focused in the one place where pronunciation is easy and complete; where it can be spun out to whispering softness without getting thin, or swelled out grandly without getting noisy or brutal. The tone which pleads, cajoles, commands, intrigues, fascinates—who knows it, thinks it, or can make it?

If all the voice teachers were asked to demonstrate their idea of tone, there would be an awful awakening. That would be a good way to standardize vocal instruction, but it never will be done—the teachers won't risk it.

If a teacher has a proper idea of tone, he will have acquired it through a deep study of breathing, inner impulses, emotions, resonance cavities, and creative imagination inspired by the living word, and he will have very little to say about throat muscles or vocal cords.

Through the word in the mouth, he will get the creative living tone, spontaneity of attack, and facility of execution.

I have no objection to material science, but I am an artist first. Spiritual science is much more illuminating and informing; it makes one understand that science is liable to develop a critical mind, without understanding. Also that science is the slave, art the master; none can reverse the positions.

Science sometimes gets arrogant, and needs putting in its place. Then we may ask, how much can science know?

Science is a three-dimensional knowledge; art is a four-dimensional knowledge. Science investigates dead bodies; art investigates living bodies.

The body is the instrument of the spirit. Science says, how can you properly use an instrument which you do not know? Art replies, that it does know the instrument, and acknowledges the assistance of science in acquiring that knowledge; but science has been pushed so far that there must be a reaction in favor of art to recover balance.

We near the end: "Science" is a wonderful word. All you have to do is to use the word "science" frequently, repeat it over and over, and all the ignorant and indolent stop thinking; their reason is petrified by the sight or sound of the word.

And so, let us conclude: Now abide science and art, these two, but the greater of these is art.

Hadley Well Received in Buffalo

The Buffalo Choral Club recently presented Henry Hadley's New Earth, with the distinguished composer at the conductor's stand, and his wife, Inez Barbour, as soprano soloist. The work was cordially received by both public and press, the critic of the Buffalo News commenting: "The second part of the program was devoted to The New Earth, with Mr. Hadley conducting his composition, and which proved to be an imposing work. This composition was inspired by the late World War, and is full of atmosphere, martial music, dramatic passages of great pomp and circumstance, and a triumphant finale with soloist and choristers singing a marching song of victory, and typifying the glories of a better world that is visioned. In this performance some beautiful tonal gradations were notable, as well as artistic contrasts in shading. . . . Mr. Hadley conducted chorus and orchestra with his accustomed splendid musicianship and, although working under tremendous disadvantages with so small an orchestra, found in both choristers and players such loyal response that he was able to bring out the manifold beauties of his composition. . . . Inez Barbour sang the soprano solos with a regard for their moods and vocal demands."

Commenting further on the appearance of Inez Barbour, the same paper said: "Inez Barbour was warmly received, for she won favor with local music-lovers some years ago, when she appeared with the Guido chorus. She was down on the program to sing Agatha's Prayer, from Der Freischütz, but changed this number to a group of songs by Weingartner and Hadley, in which her cultivated style and lyric beauty of voice won her another success with a Buffalo audience, Parting and Evening Song by Hadley, with the composer at the piano, were delightful numbers."

The Express said in part: "The New Earth is a work of splendid proportion and powerful imagination. From the opening theme, intoned by the brass, to the final stirring climax in which voices and instruments join, the music is impregnated with a spirit of exaltation, an onward triumphant march, which is deeply inspiring. . . . The music is admirably written for both soloists and chorus, as well as the orchestral instruments, lying well within the scope of all. The women of the choral club had the assistance of some of the tenors and basses from Seth Clark's Guido chorus, and the solo parts were sung by Inez Barbour, soprano; Mabel Larkins, contralto; Sydney Wertimer, tenor, and Emerson Knaier, baritone. The orchestra was reinforced by the piano, played by Angelo M. Read, and the organ, played by Lydia Speidel. The solos were all very well sung and the chorus sang with excellent tone quality, with precision and with a breadth and exultant sweep well befitting the work. The small orchestra was incapable of giving adequate support and the frequent divergence from



HIS FIRST AND LAST PRIMA DONNA.

George Roberts, pianist-composer and musical director of Florence Macbeth's concert company, in happy reunion during the course of the transcontinental tour. Reading from left to right: Miss Macbeth, George Roberts and Mrs. Sharp-ley. The latter, now in retirement but then known as Patricia May Lester, was the leading member and director of the Lester Light Opera Company, which made a most successful tour of the United States and Canada some twelve years ago. Mr. Roberts, then a boy of twelve, was discovered by Miss Lester and presented to the public as the boy prodigy conductor on her tour. At Vancouver, after the lapse of years, Mr. Roberts, while in charge of Miss Macbeth's company, was delighted to meet his first prima donna again.

pitch of some of its instruments marred the impressiveness of the presentation. The New Earth was received with warm approval by the audience and the composer-conductor was called on many times to bow his acknowledgments."

Music in Milan

Milan, December 29.—At La Scala, during the week ending December 28, sixth week of the season, were given, on Tuesday and Saturday evenings, repetitions of Giordano's new opera, La Cena delle Beffe, with the same success as at the first performance and repeated recalls after each act for the artists, conductor, and the composer who so far has been present at every performance. Hipolito Lazaro also continues his sensational success and receives much applause in open scenes. For the Christmas matinee there was a repetition of Carmen.

Friday evening, December 26, came the first performance of Mefistofele. In the cast were Nazzareno De Angelis in the title role; Aureliano Pertile, as Faust; Hina Spani, as Margherita; Giannina Arangi-Lombardi, as Elena; Ida Mannarini, as Martha; Alfredo Tedeschi, as Wagner, and Rina Agazzino as Pantalio. Ettore Panizza conducted. Again there was a capacity audience, as there has been for all the first performances thus far this season. De Angelis' interpretation of Mefistofele is of great theatrical effect. Vocally at many points he was really admirable. He has been singing the role of Wotan in both the Rheingold and Walkure since the opening of the season, and naturally the difficult role of Mefistofele is not fully yet under control vocally but his brilliant interpretation can be classed as one of the best. He was received with much enthusiasm after the famous prologue and at the other principal points of the opera. The Faust of Pertile is surely one of his best roles. He sang his solos with great taste and feeling and portrayed the role in his customary artistic manner. Hina Spani, the Margherita, was well received; in the prison scene she sang well, using her voice with intelligence. Her high notes are of very pleasing quality. Miss Arangi-Lombardi, as Elena, made a pleasing picture and vocally she filled the requirements. The roles of Martha and Pantalio were well interpreted. Panizza conducted with skill. At the close of the Prologue his orchestra played a little too heavy but, taken as a whole, his reading of this really great work of art was admirable. Together with the principals he received many curtain calls. The costumes and scenery were a little aged but effective.

THE CARCANO SEASON

At the Teatro Carcano, the week ending December 28, first week of the Carnival season, opened December 23 with Traviata. Rina di Bitonto was the Violetta. She gave a passably interesting interpretation of the role. Salvatore Paoli is well suited to the role of Alfredo. Robert Steele, young American baritone, a pupil of the well known New York teacher, William S. Brady, sang the part of Germont. His voice is of good quality, fresh and pleasing. His interpretation was of interest. In the duet with Violetta he sang with intelligence, and gave his solo (Di Provenza) with much feeling. The large and enthusiastic audience forced him to encore this. On Wednesday evening, December 24, the double bill of Cavalleria and Pagliacci was given with the same cast as in the first part of the season, with the exception of the role of Tonio in Pagliacci, which was sung by this same young artist, Robert Steele, with continued success. His Prologue was the outstanding feature of the performance. The orchestra is now under the direction of Albert Cheli, who has been engaged to conduct this second part of the season. He shows skill and intelligence. The house continues to be filled to capacity for most of the performances and the audiences seem to enjoy these popular priced offerings.

ANTONIO BASSI.

Philadelphia Philharmonic Society Concert

The Philharmonic Society of Philadelphia recently introduced an exceptionally talented little pianist, Lucie Stern, at one of its concerts at the Academy of Music. Little Miss Stern, only eleven years old, played the Beethoven concerto in C major with admirable technical facility and a musicianship which gives promise for her future. She added two Chopin numbers for encores.

Michael Press conducted the orchestra throughout the concert in pleasing manner. He gave an individual reading of Tchaikovsky's Symphony Pathétique; variations on a theme of Mozart's by Beethoven, arranged for string orchestra by Mr. Press, and the Liszt tone poem, Tasso.

HOW AMERICA LOOKS TO AN AMERICAN

By César Saerchinger

BY WAY OF EXCUSE

I have often wondered how America really looks to a foreigner arriving for the first time on its shores—a musical foreigner who, having no axe to grind, would paint us—collectively and, of course figuratively speaking—in the nude. What they say and what they think are obviously two different things, for no two people think alike and these foreigners all say the same. That America is "wonderful" and our women the most beautiful on earth ought no longer to be a secret to us. That "wonderful" is sometimes transformed to "awful" by the time the interviewer fades out of sight is an unconfirmed rumor, and would be easily explained by the fact that the person who said it had no success in America.

The more truthful part of the statement, however, is probably the second half, which is in the superlative and therefore implies a comparison. "The most beautiful" is a definite statement, and one that comes from the heart. It means that our women are more beautiful than those of England, of France, of Germany, Italy and Russia. (It also proves courage, if the wife is along.) It shows us just exactly how beautiful they are.

Now what we want to know is just how wonderful America is. In other words we want comparisons. That perhaps, is too much to ask of all eminent Englishmen or Frenchmen or Germans with a patriotic streak (especially when he is returning to England or France or Germany to play). Most Americans, on the other hand, don't stay away long enough to get the "objective" view, and mostly, too little New York is good enough for them. That merely expresses their undying love; as an opinion it is unscientific, to say the least.

Real, genuine love, however, does not shun the truth. You love your country, like your sweetheart, not for what it does, but for what it is—good, bad and mixed. There's no reason why the objective view of America can't come from an American, provided he has standards of comparison—in other words, has been away long enough. If he has, he can compare it with other countries, and he can compare it with what it was, which is, perhaps, even more enlightening.

All this by way of excuse: excuse for an American giving his impressions of America. I have been away five years and have been back six weeks. In some ways Rip Van Winkle could not have been more amazed.

ARRIVING IN NEW YORK

We arrived on a rainy Tuesday and the harbor was not at its best. Miss Liberty was shrouded in a veil of mist, so there was no thrill. The suggestion of some sentimentalist that the Eighteenth Amendment had cast a permanent shadow about her I dismissed as silly. Musically speaking, the reception was most encouraging: no harbor in the world can boast of so loud and numerous a chorus of fog horns and steamboat whistles.

What struck me at once about New York was that it is, conservatively speaking, twice as crowded and three times as dirty as five years ago, except Fifth Avenue, handsomer than ever with its new traffic towers and colored lights. That is five times as crowded and just as clean. They tell me that the Hylan administration is saving several hundred millions of the taxpayers' money by economy methods, (most of it evidently in the street cleaning department) and that in consequence rents have gone up only two hundred per cent. instead of five hundred or more. Even the two hundred per cent, however, have made it impossible for middle-class folks to keep house, so most of them live in hotel rooms and non-housekeeping apartments and eat in restaurants. Since the tremendously increased number of eating houses has developed a keen competition, and since prohibition has done away with licenses, the price of food has increased a mere hundred per cent., instead of three hundred or more. Mayor Hylan is going to be reelected, though every newspaper but one in the city is against him.

LIFE IN THE SUBWAY

I have just touched upon two subjects that require further attention, though they are not strictly musical: the subways and prohibition. As regards the former, the most wonderful thing is, of course, that you can still ride all over for a nickel. The New York subways will go down in history as the thing that made the nickel famous—and the automatic glorifying enlargement of the nickel to monumental proportions, as you drop it in the slot, is clearly symbolic of this. Were it not for the subways the nickel would undoubtedly soon be withdrawn from circulation, though one of the newspapers has already come to the rescue by increasing its price to five cents. (That this increase represents the value of Imported Musical Criticism has, I believe, been officially denied at the Metropolitan Opera House.)

Since I have been away the maze of subways has increased so that unless you watch out you may find yourself in an entirely new section of Brooklyn or Westchester instead of where you want to go. Indeed, a good way of exploring the new New York would be to take a train from somewhere about Times Square, ride to the end and repeat the performance every day. One is bound to land somewhere else each time. Then again, at Grand Central you can walk for miles underground without even seeing a train at all.

What you do see is expressive of America's prosperity: shops of every description, departmental drug stores that seem to sell everything in the world but drugs, open-air soda-fountain lunch counters, where you can have any fancy food drink for a quarter (instead of the traditional five and ten).

FOREIGNERS AND CROSS-WORD PUZZLES

Riding in the subway (excuse me for dwelling on it) soon disabused me of the notion that America is an Anglo-Saxon country. The various shades of complexion from the basic black upward, prove us to be a colorful race. One evening I noticed people reading books on either side of me—a sight so rare that I had to look closer. One book was in German, the other in a language I did not even know. The two or three obvious Americans about me were "reading" illustrated dailies (also a new development) and doing cross-word puzzles. I would have preferred to see the foreigners doing the puzzles (as an aid

to Americanization) and the natives reading the foreign books. No doubt that is a future state of affairs.

II.

PROHIBITION AND THE TRAFFIC PROBLEM

Prohibition—the outstanding new development of the last five years—is now so hackneyed a subject that it calls for an apology. Its relation to music is slight. Musicians have always been proverbially dry, and now America is supposed to be the same. That does not mean, of course, that you can't get a drink, when you want it. But more often you get it when you don't. In the six weeks of my stay I have found it the most difficult thing to refuse. (So I didn't). My impression is that prohibition is surely going to stay. Why shouldn't it? It does not interfere. But it is curious how drinking is being cultivated as an ideal, as it were. In all the four plays I saw in New York drinking was an important incident usually as a historical reminiscence. Bootlegging, on the other hand, is an unfailing source of humor. I noticed how a jaded and bored audience was made to laugh, when the criminal character in a play explained how he was now going to "go straight" by buying a half interest in a boat plying between Detroit and the Canadian shore.

To head off the people who are going to tell me, "But, you know, New York is not America," let me say that nearly everything I have said applies to the cities of the middle West, as far as I have seen them. In fact, it seems to be their chief ambition to emulate New York. There are just as many "foreigners" in Detroit and Chicago, proportionately, as in New York. There are just as many multi-colored taxicabs, shouting their alleged cheapness in giant figures and picturesque language to the world. Five years ago the traffic signal was a novelty on Fifth Avenue; today it is a system spread all over every town and road in America. At thousands of street corners mysterious lights blink at you in green, red and yellow; in some lonely places, I suppose, they are put there as decoys. No village will be satisfied until it has its traffic rush and its traffic accidents, à la New York and Chicago. We despise slow-moving Europe; we insist on speed, even if we have to wait at every other cross street for the procession to pass.

LIGHTS

Aside from its traffic signals it is wonderful what America does with lights. Electric lighting is an American art—an art invented by America. The electric signs of Times Square, with their wild harmony of color and their intricate polyphony of movement, never fade from memory. And the lighting of interiors—of buildings and theaters and restaurants and shops and homes—nowhere in the world is there anything like it for beauty and appropriateness. This alone belies the calumny that Americans are not "artistic." And what of our buildings? Our skyscrapers—the best of them—are the one contribution to the architecture of this age. True, they are surrounded by much ugliness and bleakness, especially out west; and they are not a restful sort of beauty at best. But is America restful? Its beauty is preparing for another age, when dirty subways and belching motor cars and soft coal and cross-word puzzles are no more, and when fifty-seven varieties of quota immigrants will have melted into a new race.

III.

MUSIC AND THE GUEST CRITIC

And, speaking of art, it is time I spoke of music. We have recently imported some foreign music critics to tell us, presumably, how wonderful we are. They have done

MINNEAPOLIS INVADED BY SAN CARLO OPERA FORCES

Symphony Orchestra, Symphony Chorus and St. Paul Chorus Combine in The Messiah—Symphony Presents Strauss Work—Apollo Club Enjoyed

Minneapolis, Minn., January 8.—The annual appearance of the San Carlo Opera Company at the Metropolitan Theater, during Christmas week, gave lovers of grand opera an opportunity to indulge their predilection for that type of musical entertainment. Four splendid performances were the sum total of the engagement. They were of uniform excellence excepting Verdi's Aida which was given an unusually fine reproduction on Christmas night. The cast, consisting of Anne Roselle in the title part, Stella de Mette as Amneris, Manuel Salazar as Radames, Mario Basiola as Amonasro, Pietro de Biasi as the high priest, and Natale Cervi as the king of Egypt, was of superior excellence and throughout most evenly balanced. The chorus and orchestra, although small in number, were sufficiently adequate, and a large share of the success of the performance was due to the skill and watchfulness of Fulgenzio Guerrieri, who conducted without baton or score.

The other operas were Lucia di Lammermoor with Josephine Lucchese as the charming and accomplished heroine, Gounod's Faust and Il Trovatore, Bianca Saroya interpreting the role of Leonora with fine dramatic feeling and a beautiful, well modulated soprano voice.

FINE MESSIAH PERFORMANCE

A meritorious performance of Handel's Messiah constituted the seventh regular concert of the Minneapolis Symphony Orchestra at the Lyceum Theater on the evening of December 26. The Minneapolis Symphony Chorus and the St. Paul Municipal Chorus combined forces for the choral parts, while Grace Kerns, soprano; Amy Ellerman, contralto; Judson House, tenor, and Fraser Gange, baritone, took care of the solo numbers. Henri Verbrugghen, the versatile and energetic conductor of the symphony orchestra, proved himself an equally fine choral conductor on this occasion, and, as already stated, an excellent performance was the result.

SYMPHONY OFFERS STRAUSS' DON QUIXOTE

The great feature of the eighth regular symphony concert on January 2 was the first performance in Minneapolis of Richard Strauss' tone poem, Don Quixote. Henri Verbrugghen had evidently expended a great deal of care in the preparation of the score, and orchestra as well as conductor gave of their best. The many intricacies were

no such thing. They have told us that we have some fine orchestras, but that this one played too loudly in a Debussy nocturne and that one not loudly enough in a Scriabin poem. They have told us our opera is undramatic and our singers' voices disappointing. They have told us we have no music of our own and that jazz puts them to sleep.

Serves us right. We thought we would get more encomiums, such as the guest artists were wont to spout. They had their axe to grind, but the guest critic had his tomahawk all ground before he set sail. Neither of them are wholly objective. Well—I am. Art and patriotism have nothing to do with each other, so far as I am concerned. In spite of which I am going to venture a few categorical remarks that may sound patriotic but aren't.

OUR ORCHESTRAS

Not only are our orchestras in general better than those of Europe, but the best of them are better than European orchestras ever were, even in their best days, before the war. And the worst of them are better than the best in Europe with two or three exceptions. Outside of the first-class orchestras in the leading capitals there are no orchestras in Europe that for sheer quality of tone and discipline would be a match for the orchestras in our leading movie theaters. The whole standard of orchestral playing in America is on so vastly higher a plane that one wonders how a foreign critic can speak of them in the same terms.

Personally I don't think there ever was such an orchestra as the Philadelphia. I heard it in Philadelphia and I heard it in New York. In Philadelphia it was even more impressive, I think. Aside from its sheer beauty of tone it is surely unsurpassed as a most responsive body of musicians—the most sensitive of instruments imaginable; and Stokowski plays upon it with a freedom, an opulent imagination and an intuitive feeling for style which, if not always traditional, is invariably interesting. And here is an American product as artistic as one can want, even to the conductor, who began and made his conducting career in America.

But the question of the Americanism of our orchestras is hardly pertinent any longer. If we do pick our men wherever we find them, it is because we want only the best and can afford to pay for it. On the other hand, so many of our players are native born, and the American youngster's technical aptitude in instrumentalism has been so brilliantly proved (the most uncanny examples are found in the crack jazz bands) that it is only a question of time when the foreigner will find it difficult to compete for places. (The sooner this is understood by our conservatories the better, for they will be called upon to supply a most urgent demand.)

It would be difficult to grade our orchestras as to excellence for they all have individual qualities that distinguish them and somehow weigh in the balance. I have never heard a more sonorous string body than that of the New York Philharmonic, never a better tone and better balance than that of the various choirs of the Chicago Orchestra. The Boston Symphony is as good as it ever was, and there are orchestras of first-class quality in Detroit, Cincinnati and Cleveland, from my own knowledge, though in half a dozen other cities they are reputed to be equally as fine. This is a development which even Germany in its best days has not surpassed.

The most memorable experiences of my trip were Stokowski's reading of the César Franck symphony, Gabrieli-witsch's of the Schumann D minor in Detroit, Fritz Reiner's of Stravinsky's Petroushka in Cincinnati, Frederick Stock's of Bruckner's Ninth, and Sokoloff's first performance of Loeffler's Poème in Cleveland—a list, by the way, which illustrates the diversity of our musical fare when you consider that I heard these compositions all within a fortnight. None of them have I heard better or even as well played in Europe.

(To be continued next week)

brought out with clearness of detail. Engelbert Roentgen and Paul Lemay, who played the solo cello and solo viola respectively, added much to the fine performance of the tone poem. Comes Autumn Time, a program overture by Leo Sowerby, was the first number in the concert which did not boast of any special soloist, while a beautifully played rendition of Beethoven's Pastoral symphony closed it.

TENTH "POP" CONCERT

The tenth "Pop" concert by the Minneapolis Symphony Orchestra, besides an excellent orchestral program, offered two soloists, one of which was Georges Grisez, the accomplished first clarinet of the orchestra, who in Mozart's concerto in A major not only showed superior skill in the handling of his instrument, but also produced a lovely tone combined with musicianly and artistic phrasing. Enthusiastically recalled by the audience, he played as an extra number one of Schumann's Fantasie stücke.

Ora Hyde, soprano, was the other soloist. She was warily received and with vivacious temperament, sang the aria Les Regrets from Godard's Le Tasse. For her second number she sang Elsa's dream from Lohengrin and as extras a canzonetta by Mozart and Un Bel Di from Madame Butterfly. Bach's third Brandenburg concerto, Sibelius' Valse Triste and Massenet's Scenes Pittoresques were the purely orchestral numbers and were all finely played.

APOLLO CLUB FEATURE AT ELEVENTH "POP"

What looked like a sold-out house was as much a feature of the eleventh "Pop" concert as the assisting soloist, which in this case proved an entire organization, the popular Minneapolis Apollo Club. Under H. S. Woodruff's efficient direction it sang with beauty of tone and excellent ensemble Maunder's Border Ballad, Briar Rose by Debols, and Evnig Bells by Becker. Its second appearance on the program was with orchestral accompaniment under Henri Verbrugghen's direction, and consisted of the Pilgrims' Chorus from Tannhäuser, and the Romans' Chorus from Massenet's Herodiade. Warmly recalled, the Soldiers' Chorus from Faust was given as a greatly relished extra number. Another feature of the program was the first performance in Minneapolis of Norge, tone poem for orchestra with piano by Philip Greenley Clapp. The composer had come all the way from Iowa City where he is director of the music department of the State University of Iowa, in order to perform the piano part. He was warmly received and registered a well deserved success.

The other selections on the program, purely orchestral, were the Flying Dutchman overture, the ballet music from Rubinstein's Feramors, and a march, Entrance of the Boyars, by Halvorsen, all greatly enjoyed.

G. S.

ANNE WOLCOTT DISCUSSES THE ART OF "COACHING"

There are two different methods of coaching artists and artist-students, who are not erudite in the theory of music but who have promising vocal qualifications. One method is to drum, pound, pile-drive into their musical memories the sequences of notes which constitute the roles or parts which they are gropingly preparing. Tossing in front of their hopeful eyes, phrases, melodies, recitative-dialogues, assignments of so-many measures tacet (which they nervously count on their thumbs) and the many out-of-key entrances that abound in opera, is a scheme by which many coach-accompanists have prepared singers for public approbation. Unconscious absorption is the process by which they affect partly to digest their histrionic and melodic menus.

To my mind, this is a vastly stupid method. The result is always uncertain, and the pupil's reaction to such continued and violent pile-driving, as must of necessity occur during the forced induction of a role, is discouraging and destructive of one's potential talent for musical facility. It's a bit of an insult, too, to the perspicacity of the normal vocal-student. Many a diva, and a long list of altissimo tenors and profundissimo basses, have been battered into ear-knowledge of their roles by this method. The degree of anguish which both singer and coach must evenly share in so unscientific a method of musical pedagogy can adequately be understood by those only who have endured the tortures of this method. It is something like old-time dentistry, when one was obliged, by the inadequacies of an un-informed profession, to withstand annihilating shocks on the lower jaw, and a multitude of death-like experiences while the alleged "surgeon-dentist" was replacing a mori-mund bicuspid with a shimmer of near-gold. Possibly I have made it clear that I do not favor the method of driving an operatic role into a student by sheer force.

The other method is to coach from an intelligent appreciation of the musical possibilities of all students, recognizing that there is a general average of talent for musical theory, just as there is a fairly widespread talent for learning the alphabet, and the rudiments of English grammar. I believe, personally, having tried out my belief many times, that it is well to give adult students reasons for everything which a teacher suggests, contrary to the pile-driver notion of "Do this because I say so." This method of approach to the acquisition of a role develops a pupil's artistic initiative, at the same time encouraging interest in private study, and the amplification of musical information.

In coaching operatic roles, one should emphasize the importance of clarifying "leads" and making them convincingly accurate. I have become intrigued by the conviction that to overcome uncertainties in awkward progressions, involving leaps to distant points of the gamut, or to notes apparently unrelated to the basic key of the moment, it is fruitful to teach the pupil a routine of vocalizations which concern themselves entirely with unusual intervals. One may help a pupil, too, by suggesting musical pictures, for example, a difficult upward progression simplified by first being practised downward, the student always thinking in the inverse ratio: thinking down to a top note, and up to a low note, picturing notes of descending formations as very close together, and notes of ascending series as divorced by wide gaps. I am going to give an example of what may be accomplished by students coached in the right way:

Bennett Mintz, a vocal pupil of William Thorner, who has been coaching operatic roles with me for a considerable period of time, had had no fundamental knowledge of music. He was unable to translate the hieroglyphics of musical notation, his assets being an exceptionally fine baritone voice, with gorgeous resonance, and seemingly unlimited range, histrionic magnetism, and a musical intelligence which was augmented by tremendous zeal for serious work. He now reads music with facility, he knows just why he is urged to make a correction in his delivery of an aria, and in an incredibly short time he has been enabled to learn five operatic roles, musically and dramatically, and this notwithstanding the fact that during this period of his studentate he has given much more time to a commercial business than to music. Mr. Mintz is destined for a brilliant career, and I refer to him in this instance as a dazzling proof of my point, viz., that artists and artist-students should be coached with scientific thoroughness, being meted out not only the notes of a tune, but whatever fundamental theory will make his path surer and easier—and the hours of teaching less terrible for the coach.

As to the method of coaching a student of advanced information and experience: One can achieve extraordinary results in interpretation and shading. There are points of view to be inculcated which deal with the ultimate accelerandos, rallantandos, and the correlations of pianos and fortes. Accentuation is an art by itself. Diction must not only be emphasized, it must be so deftly taught and insisted upon as to raise it to its almost sovereign place in the aptitudes of the student. Of course, traditions must be taught and all that goes to make up a performance of a role that will commend itself to the general concert and operatic public, but an elasticity which jumps over the fence of mere tradition must also be given to the student, for cold, grey, bondsmanlike adherence to tradition has often spelt failure for aspirants to the operatic stage. Tradition is only a fulcrum for movement; the real movement itself, with all that movement connotes—vitality, conviction, realism, truth—must surge up out of the personality of the artist himself. A student, therefore, must be shown the margins within which safely he may reverse tradition and cultivate initiative.

Coaching is now a definite art. Formerly, it was merely the handing down to successive generations of talented pupils, a series of roles, a bouquet of melodies, and, perhaps, one might not inaccurately say, a Requiem of personal possibilities, a Sarcophagus, in which to entomb the dulness of mere accuracy of rhythm and utterance, a garden which seemingly, by preference, would foster artificial flowers.

Fontainebleau School Announcement

On June 25, 1925, the Fontainebleau School of Music will open its doors for its fifth summer session. This school, which first opened in 1921, more or less as an experiment, is now an established institution which each summer offers the very best French teaching of music to one hundred American artists, teachers and advanced students. Messrs. Widor and Camille Decreux will again be the directors of the school. The faculty includes the following widely known teachers: Widor and Libert, organ; André Bloch, composition and conducting; Nadia Boulanger, harmony (the appreciation and philosophy of modern music); Isidor Philipp and Decreux, piano; Rémy and Hewitt, violin; Hekking, cello; Grandjany, harp; Mauguère and Salignac, voice repertory and mise-en-scène; Pillois, the French language and history of music; Fauchet, solfeggio and instrumental ensemble. Of special interest to the organ students this year is the installation of a new three-manual pipe organ.

Two distinguished members of the faculty, Mr. Grandjany, harp, and Nadia Boulanger, harmony, are now touring this country. Messrs. Mauguère and Salignac, who are in charge of the voice, repertory and operatic department, are both former Metropolitan artists, and especially competent to train American singers in the best French traditions. Because of the high musical standards and the shortness of the season, the school is exclusively for teachers, artists and advanced students, the foundations of whose musical training are already solidly laid, and its main purpose is to familiarize its students with the best French methods of instruction. It is essentially French in character, organized and administered by Frenchmen in accordance with the best French traditions. For this reason, it in no way competes with any American institution.

In addition to their musical opportunities, the students live and work in one of the most beautiful palaces in all the world, which is replete with historic and artistic traditions. They have the forest and the park for a playground. Such lovely haunts of artists as Barbizon, Moret and Montigny are within easy reach; Paris itself is only an hour away. During the summer important concerts are given for the students by French musicians of the highest standing.

Francis Rogers is chairman of the American Committee of the Fontainebleau School of Music.

Beatrice S. Eikel Active at Kidd-Key

Beatrice S. Eikel has taught the Dunning System in Kidd-Key Conservatory, Sherman, Tex., for seven years, and each year's large enrollment attests to her efficiency as a teacher and to the value of this system in the musical life of a school and of a community. Besides a public demonstration and several recitals each year, Mrs. Eikel sometimes exhibits her children's work to the advanced conservatory students during the morning chapel hour. Recently she had seven and eight year old children write either the harmonic or melodic forms of any minor scales, play dominant seventh chords in any major or minor keys, and modulate from any major or minor key to any other keys called for by the admiring young ladies.

Tiny tots in Mrs. Eikel's Dunning class recently gave an interesting program, those taking part including Margaret Stout, Betty Ellis, Duval Quaid, Betty Batsell Moore, Edith Stout, Ora Clay Harwood, Doris Batsell, Elizabeth Ann Cox, Nancy Jane Williams, Marshall Elmore, Harrilyn Elmore, Elizabeth Poole, Frances Smith, Margaret Binkley, Erlene Fields, Adelen Velle, Elliot Henschen, Genevieve Everhart, Mary D. Fleming, Ella Louise Wright, Katherine Yates, Ona Mae Ricketts and Margaret Jefferson. Some of Mrs. Eikel's older pupils appeared in recital with the students of Mrs. Elmore and Miss Mitchell, teachers of aesthetic dancing and expression. This program was given by Cornelia Hay, Enna Jean Cannon, Sarah Everhart, Natalie Hopkins, Marie Gough, Rebecca Joiner, Harrilyn and Marshall Elmore, Ella Mae Clarke, Mary Louise Langford, Mary Pitts, Mary Nancy McFlannan, Ann Thompson, Cary Head, George Eader, Louise Velle, Elizabeth Spurlock, Mary Joe Durning, Genevieve Everhart, Enna Frances Brown, Hayden Head, Mary Lee Andrews, Emilia Egg and Laura Belle Hopson.

Mrs. Eikel begins her normal classes on September 7, January 28 and June 1 at Kidd-Key Conservatory, and she draws pupils from several states.

Cincinnati American Opera Foundation

The Cincinnati American Opera Foundation, whose purpose it is to produce opera by American composers, has chosen as the first work to be performed, Ralph Lyford's new opera, Castle Agrazant. Mr. Lyford's ability as a conductor is recognized nationally but his work as a composer has had little or no recognition. However, such eminent musicians as Vincent d'Indy, John Alden Carpenter, Edgar Stillman Kelley and Eugene Ysaye selected his opera as one of the best three submitted by twelve American composers.

One of these twelve operas, Alglala, written and composed by Francesco de Leon and Cecil Fanning, has already been produced a number of times at tremendous cost but at a great profit. Lyford's three-act opera, Castle Agrazant, will be produced in Emery Auditorium, Cincinnati, on a budget of \$12,500, a small sum considering that it will cover the cost of specially designed costumes and scenery, an orchestra of fifty-five men, a large chorus, and an American cast of international reputation, management, publicity, and all other details connected with the production. It will be a remarkable occasion in the history of musical Cincinnati, this opportunity to sponsor American creative musical genius and as a city to produce its own first American opera.

Helen Chase Busy

Helen Chase started her season's activities by acting as one of the judges for the scholarships given by Oscar Saenger, whom she has assisted for the past fifteen years. Miss Chase is well known as a vocal coach, but much of her time is occupied in the teaching of piano, she having been a pupil of the late Rafael Joseffy.

Among Miss Chase's concert engagements to date which she has filled as accompanist this season are the following: Jersey City Woman's Club, October 2; New York Port Society, October 2; Oscar Saenger's musicale, November 18; New Haven, Conn., December 5; Elks' Memorial, Englewood, N. J., December 7; musicale (private), New York City, December 7; DeSegurola's musicale, Plaza Hotel, December 11; private musicale, New York City, December 13; Oscar Saenger's musicale, December 16; Foreign Policy Club, December 18; private musicale, New York, December 24; private musicale, New York, January 8; private musicale, January 14.

Marguerite Potter to Give Spanish Recital

Under the auspices of the New York Madrigal Club, of which she is president, Marguerite Potter will give her annual song recital on the evening of January 28 at the Hotel McAlpin. The program, which will be sung in costume, is called Songs from Spanish Lands, and various provinces of Spain, Mexico, South America and Spanish California will be represented. Some of the serenades will have guitar accompaniment. Assisting her will be Gertrude Tara, a charming and brilliant young pianist, who will play several Spanish numbers. Dancing will follow the program.

John Prindle Scott's Songs Broadcasted

On January 10 a program of John Prindle Scott's songs was broadcasted from station WOR, in Chickering Hall, New York. There were fifteen songs in the list, sung by Hanna Johnson, soprano; Ruth Percy, contralto; Oliver Stewart, tenor; George Kinsely, baritone, with Evelyn Smith and Francis Neff, pianists.

In the last half of the program Mr. Scott gave a short address.

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"BUTTERFLY" IS NEW YEAR'S EVE OPERA

Florence Easton Portrays Japanese Girl in Puccini's Famous Opera; Mario Chamlee Sings First Lieutenant's Role

METROPOLITAN OPERA HOUSE—"Madama Butterfly," opera in three acts (in Italian). By Giacomo Puccini.

By **LEONARD LIEBLING.**

SOME persons spent their evening in laughter last night, and others preferred to weep over the woes of the little Japanese lady whom Lieutenant Pinkerton, U. S. A., treated so cavalierly even if so melodiously.



The Metropolitan Opera House held a huge throng of New Year's Eve listeners, and they were treated to an especially lovely performance of Puccini's "Madama Butterfly," the first local hearing of the work since the composer's death.

Florence Easton was the Cio-Cio-San of the occasion. Like some other incumbents of the role, she is not petite enough to suggest the typical Nipponese maiden, but she puts so much pathos into her impersonation, so much charm of action, and such artistic and appealing singing, that she made one forget all about mere physical considerations. Mme. Easton always does everything well. To some unprejudiced hearers she did the best Cio-Cio-San last evening, in a musical and vocal sense, that New York's famous lyrical emporium ever has experienced. The audience gave her a great reception.

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New York American, January 1, 1925

NEW HAVEN ENJOYS SOKOLOFF AND CLEVELAND ORCHESTRA

Roland Hayes Scores Real Triumph—Other News

New Haven, Conn., January 5.—Woolsey Hall was packed to the doors on the afternoon of December 7, when the Cleveland Orchestra, under the magnetic baton of Nicolai Sokoloff, presented an unusual and interesting program. The audience was in a responsive mood and gave evidence of its enjoyment by hearty and frequent applause. Its enthusiasm and size proved without doubt the wisdom of giving orchestral concerts on Sundays. New Haven was glad of the opportunity to once more greet her own son, Nicolai Sokoloff, and was not slow in doing so.

ROLAND HAYES

Roland Hayes was accorded a rousing welcome upon his appearance on December 12, in the third concert of the Woolsey Hall Series. The audience sat spellbound by his beautiful voice, fine musicianship and artistry, all of which were displayed in the classical part of the program. But in the spirituals, those who heard him really learned what a "spiritual" meant. Mr. Hayes will never lack an audience when in New Haven.

The artistic, sympathetic work of William Lawrence at the piano completed a perfect ensemble.

NOTES

An illuminating program was given under the auspices of the New Haven Woman's Club and Music Committee, whose chairman, Mrs. Otis G. Bunnell, on December 2 in Sprague Memorial Hall, presented Paul Shirley and assisting artists. Mr. Shirley's playing of the viola was finished and enjoyable. The harp was remarkably played by Alfred Holy, of the Boston Symphony Orchestra, as well as Mr. Shirley. Doris Emerson, soprano, sang acceptably and was at her best in Handel and Yon numbers. Reginald Boardman, at the piano, proved excellent.

Arthur Whiting gave his second exposition before the Yale men in Sprague Memorial Hall on December 1, featuring piano compositions of the various schools, presiding at the piano himself. Mr. Whiting's playing is always enjoyable and the great applause must have been gratifying to the pianist.

The St. Ambrose Music Club featured an ensemble music program on December 3 in Center Church House, under the leadership of Grace Peterson and Caroline Lubenow Thorpe. Current events in music were given by Marguerite Allis in an attractive manner. Piano duos were rendered by Grace Peterson and Marion Wickes Fowler, club president; Florence Morrison and Jessie Newgeon; Belle

Loper Slater and Mrs. Van Court Tapp. The vocal groups were sung by May Bradley Kelsey, Anne White, Emma E. Goergen, Minnie Mills Cooper and Harriet Barnes Woodruff. Trio Andantino, by Gade, was delightfully played by Eda Bowers Robinson, violin; Dr. Charles W. Vishno, cello, and Mrs. George A. Austin, pianist.

The Business and Professional Woman's Club presented the opera, Cinderella, at the Shubert Theater in three performances on December 9 and 10, to a full house. Those taking part were Marie Minier North, Charles Kullman, Louise Daniker, Albert Finch, Frederick I. Johnson, Genevieve Faust, Marjorie Kilborn, Caroline Lubenow Thorpe, and Harriet Barnes Woodruff. June Lytle Lake, of New York, was the director whose excellent work spoke for itself in every detail.

The twelfth series of Old Christmas Carols, arranged by Prof. Edward Bliss Reed of Yale University, was presented in Battell Chapel on December 15 in the Phi Beta Kappa concert which was repeated on December 17, both times before capacity audiences. For the first time the carols were broadcasted by Doolittle's Radio Station. The personnel of the New Haven Carol Choir which presented them is as follows: Anna Carroll Mix, Maud A. Baker, Helen Clay Carmalt, Minnie Mills Cooper, Marjorie H. Griffin, Angeline Kelley, W. R. Main, W. W. Meyer, Homer R. Denison, Forace L. Smith, T. H. Williams, Grace W. Nichols, May Lawson Elwell, Helen N. McClure, Pauline Merchant, Ruth Linsley Oliver, Elizabeth T. Reed, Leonard S. Tyler, George Belknap, H. L. Mix and John C. Stevenson. Dean David Stanley Smith conducted and Pauline Voorhees and H. Frank Bozayan presided at the piano and organ.

Following the first concert, the New Haven Carol Society held its first annual meeting to hear reports of officers and to elect same for the ensuing year as follows: George Parmly Day, president; Edward Bliss Reed, secretary and treasurer; publicity committee, Dean David Stanley Smith, Bruce Simonds and Prof. Reed.

On December 21, at Poli's Palace Theater, the Costanzi Opera Company presented the Barber of Seville under the direction of Nino Ruisi, who essayed the role of Don Basilio, assisted by Lina Palmiere Pesche, Giuseppina La Puma, Giuseppe Maero, Juan Diaz, Giuseppe La Puma, Amadeo Baldi and Luigi Della Molle. This capable cast, assisted by a "full orchestra of professors," under the baton of G. Simeone, gave a finished performance. F. Sposa, the local manager, plans to bring the company here in two more operas during the season.

The Elm City Branch of the Universal Sunshine Society, Mrs. Frank B. Walker, president, gave its eighteenth annual Christmas Toy Musicales on December 16 in Center Church House parlors by invitation of Mrs. Frank R. Fisher. The program was arranged by Marie Minier North, soprano, who also sang, assisted by Genevieve Faust, soprano; Harriet Barnes Woodruff, contralto; Ruth Dewsbury Murdock, pianist; Alfred S. Finch, baritone; Eda Bowers Robinson, violinist; Dr. Charles W. Vishno, cellist, and Mrs. George A. Austin, pianist, with Pauline Law and Ralph Linsley, accompanists.

Hildegard Nash Donaldson, violinist, and Bruce Simonds have recently returned from Cleveland.

Another New Haven musician has been awarded a scholarship by the Juilliard Foundation. Charles Kullman, the fortunate winner, is a tenor of unusual ability and while in Yale was soloist for the Yale Glee Club on all of its tours, as well as appearing on the local programs it gave. G. S. B.

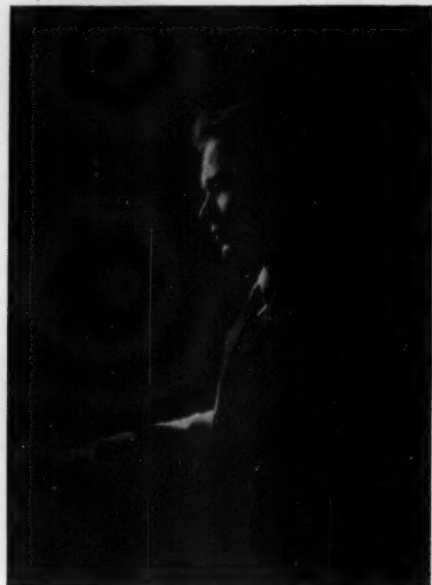
Enthusiastic Critical Praise for May Korb

May Korb, soprano, appeared with John Charles Thomas at the new Holy Cross auditorium at Harrison, N. J., on January 7. Following Miss Korb's recital on December 3 in Newark, the Newark Evening News stated: "Coming from a song recital by May Korb, the sensitive hearer who has heard many masters and mistresses of bel canto carries away the impression that this Newark soprano is one of the most polished vocal artists to be heard on lyric stages and in concert rooms in this country. Local pride in what

she does as a singer does not influence judgment of her ability. Since she formally entered the concert field by giving a recital in Aeolian Hall, New York, a few seasons ago, praises of her talent, intelligence and artistry have been sounded far beyond the boundaries of her home town."

Havens Praised by Boston Critics

Raymond Havens, pianist, added a significant success to his long list when he gave a recital in Boston recently. The success which he won on that occasion was a notable one.



RAYMOND HAVENS.

Warren Storey Smith in the Post said in part: "Long known here as an efficient, tasteful, and musically pianist, Mr. Havens yesterday added to his other virtues warmth and interpretative eloquence, and revealed himself as a pianist of passion, poetry, and power." P. R. in the Globe stated: "Mr. Havens' playing has gained notably both in technical competence and in imaginative insight. He is now an artist whose mature and individual interpretations give the hearer pleasure." In the Transcript, H. T. P. wrote: "Mr. Havens excelling himself. . . His tone is rounder and warmer, brighter and more plastic. His touch has gained in diversity and finesse. His palette and his pedalling show new range of color. He plays with more pliant and changeable pace, keen rhythms, pointed contrasts, spun transitions."

Edna Thomas Featured at Sydney

Just before Edna Thomas left Australia to return to America there was a large benefit given for the late Griffin Foley, Australian music critic and writer and for years the special correspondent for the MUSICAL COURIER. The concert was given to aid the widow and family of this well known man. It is understood that Dame Melba was the prime factor in this, and most of the expense incurred by the concert will be defrayed by Dame Melba. She was taken ill just before the concert and was unable to appear, but she wrote an open letter to the papers of Sydney begging the people to attend, and closed her letter with the following statement: "In addition to some very fine Australian artists there will be Edna Thomas, an American lady, who will, I feel confident, charm them as she charmed me when I heard her first in London."

Miss Thomas is noted in this country for her programs of Negro spirituals and Creole songs. The Evening News of October 29 wrote: "She has a mezzo voice that is full of music and eminently adaptable to the interpretation of the Negroic eccentricities that have had such a singular fascination upon the musical world." The Sun of October 29 said: "In a full, rich voice, marked by little emotional quavering and occasional characteristic outbursts, Miss Thomas sang the curious Negro songs, I Want to Be Ready, Go Down, Moses; I Got Shoes, and many others."

Miss Thomas is on her way to America, her first concert taking place at the Booth Theater this month.

Dunning Normal Teachers Busy

Carrie Munger Long, secretary of the Dunning Teachers, reports considerable activities among the normal teachers this winter. While Mrs. Dunning is resting in California her numerous normal teachers have been in demand in different parts of the country. Those recently completing normal courses in the South are Allie Edward Barcus, Mrs. Wesley Porter Mason, Harriet Bacon MacDonald and Carrie Munger Long. In Oregon and Washington it is learned that Kate Dell Marden, Jean Warren Carrick and Zella E. Andrews have also been busy. All teachers are now announcing their spring and summer normal classes.

Music Culture Club by Stillman

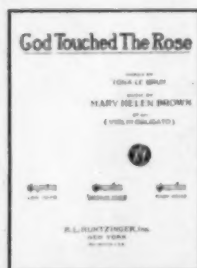
Three music culture clubs for students and teachers' re-education and for music lovers who wish to become familiar with the literature of the piano, have been established under the guidance of Louis S. Stillman, pianist and pedagogue. The activities of the club will be composed of such subjects as pedagogy, concentration, aesthetic values, etc. The sessions last for three hours and the clubs meet once a week.

Another New York Recital for Nash

Frances Nash will play another Aeolian Hall recital on Sunday afternoon, February 1, and for this she has arranged an especially interesting program. Miss Nash created a new high record at her November recital, when the New York critics were unanimous in commenting on her splendid advance in her art.

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Ellen Ballon

**makes a distinct impression
at her piano recital in Aeolian
Hall on January Seventh**

Olin Downes in New York Times
"Youth," said Franz Liszt, "is the time for Virtuosity." Budding virtuosity, a natural gift, which has evidently been sedulously cultivated, for piano playing, and a tone which when unforced had singing and sensuous quality, were the outstanding characteristics of the piano recital given yesterday afternoon by Miss Ellen Ballon in Aeolian Hall.

She made the best impression in Chopin's C minor nocturne, in which she showed more than facility and eagerness for pianistic fray. The melodies were sung with a beautiful tone, the pedalling added color and the sweep of the octave passages that set off the chorale was dramatic.

The New York Sun

Her playing as a whole was sound and intelligent, marked by authority and confidence, and maintaining a consistent artistic level throughout the program. Her tone was firm and resonant, revealed in glowing legato of considerable flexibility, and her musical structures revealed an intelligent appreciation of significant details.

Management

DANIEL MAYER



Deems Taylor in the New York World

Her recital of piano music in Aeolian Hall yesterday afternoon revealed Ellen Ballon as the possessor of a fluent technique and a good sense of pianistic style. Her touch is firm and generally clean cut, and she manages an excellent volume of tone without pounding.

Leonard Liebbling in New York American

Her program provided a representative test and Miss Ballon again emphasized that she is a highly gifted pianist, possessing individuality, solid musical foundation and complete technical equipment. Everything she does is tempered by sound art and colored by lively interpretative fancy. She gave a crystal-clear reading of the Bach-Busoni Toccata in C, and a broad and intense rendering of Liszt's mammoth B minor sonata.

Frank H. Warren in The Evening World

Ellen Ballon gave a very fair account of her talents, playing a well arranged program with marked intelligence and with a style that was musically artistic.

The New York Herald

Her performance had confidence, vigor, smoothness and, when necessary, high speed. Two pieces by Alberto Jonas were played with excellent fluency, while the pianist's technical skill was well displayed in her Chopin Group.

Aeolian Hall, New York

STEINWAY PIANO

MUSICAL COURIER READERS

ZERFFI ANSWERS ZAY

To the Musical Courier:

In the MUSICAL COURIER of January 1, Mr. W. Henri Zay, in defending his articles on discovering Caruso, says that he writes for people "who can understand these things," and that "those who cannot, or will not, understand them should not presume to criticize." In other words, unless the reader is already biased in the direction of Mr. Zay's metaphysical trend of thought he cannot hope to become enlightened. My objections to this attitude towards the problem of singing are best expressed by a quotation from F. C. S. Schiller's *Studies in Humanism*, in which this writer emphasizes the dangers which lie in the leading of a subject into the realms of metaphysics. Mr. Zay refuses to recognize that the study of voice production is a study which deals with physical facts, and in his endeavor to evade facing these facts, he, as Prof. Schiller so aptly puts it, has sought "to change the venue, to shift the battleground to a region where the land afforded no firm footing, where the frozen sea could not be navigated, where the very air was thick with mists, so that phantoms might well pass for realities—the realm, in short, of metaphysics." In this realm such assertions as were contained in Mr. Zay's articles, for instance, "impulses centering around the breast-bone," "the ego in its highest form," "inquiring into the inner self," "the word in the mouth," etc., may pass for realities, but I can regard them only as specters which exist in Mr. Zay's imagination.

If Mr. Zay, instead of attempting to "glorify his body" by taking deep breaths and holding them, as he advises should be done, had sought to glorify his mind by making himself acquainted with the results of modern investigations in the fields of experimental psychology and philosophy, it would become clear to him that the brand of reasoning which he employs is of so deeply subjective a character that it withers under the light of objective investigation. But as Prof. Schiller so fittingly says, "What cannot be understood, cannot be despised or refuted." And it is grateful and comforting to feel oneself the possessor of esoteric knowledge, even when it does not go much beyond ability to talk the language and to manipulate the catch words."

Yours very truly,
(Signed) WILLIAM A. C. ZERFFI.

January 7, 1925.

ENJOYED ZAY'S ARTICLE

To the Musical Courier:

I do not feel at all diffident in tendering my congratulations to Mr. W. Henri Zay on his braving a probable storm of protests relative to his series of articles in the MUSICAL COURIER.

When anyone, whatever be his chosen vocation, turns aside from well worn trails hostile criticism, skepticism and even ridicule are almost sure to be encountered on the way.

I have not had the pleasure of meeting Mr. Zay but am convinced from his very interesting and illuminating articles that he has had a thorough scientific grounding in anatomy and physiology as applied to the principles of correct voice production.

It has been my privilege during the last month or so to observe a most gratifying change in the voice of one of Mr. Zay's pupils from the increased use of the resonance chambers.

I am glad to learn that some one outside the medical profession is cognizant of the fact that the cavities in certain bones of the head have not only lightness for their function.

I shall look forward with pleasant anticipation to more articles by the same author.

(Signed) VYNNE BORLAND, M.B., Ch.B., B.Sc.,
Glasgow, D. P. H., London.

New York, January 9.

PHYSIOLOGY IN MUSIC

To the Musical Courier:

The Zerffi-Henri Zay-Edna Bishop Daniel discussion of voice teaching in your paper is good fun, and must be of interest to many of your readers. Certainly you hit the nail on the head when, in an editorial, you said that personal letters to the editor have a "punch" that more formal writings often lack, at least so far as the average reader is concerned.

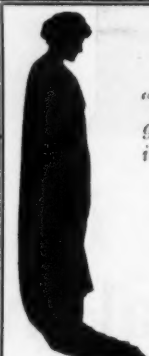
Note also, please, the instruction your vocal student and teacher subscribers are getting from these writings—or

some of them. Mr. Zerffi writes with skill in the use of language, and in marshaling his points. Mr. Zay also writes clearly to any one who is able to understand his particular position with regard to the whole subject of voice production and the way to teach it.

Your issue of December 25 contained an editorial review of a book on singing which Mr. Zerffi and Miss Bishop will no doubt want to read, and, if they do, they may then be better able to grasp that which Mr. Zay is driving at. The author is an Englishman, Breare by name, and an experienced worker in vocal matters. Your critic lauds his new book most highly.

If I understand Mr. Zerffi, he is sincerely convinced that the vocal teacher and student, to succeed in their work, must have definite knowledge as to the physiological functioning of the vocal instrument in the act of singing.

If my own extended experience as singer and teacher is worth anything, the most practical way in which to lead a student to sing well is to avoid filling his mind with thoughts of the physiology of singing. The most important principle (not device) in teaching singing is teaching by "indirection." By way of illustration: If it is desirable, from the standpoint of tone quality, that the soft palate should be somewhat raised, say nothing about it, but ask for more than ordinary dropping of the jaw. If it is desired that the tongue shall lie as low at the back as is natural, say nothing about the tongue, but ask the student to think of "drinking in" the tone on the vowel. If the quality of the tone is too white, or shrill, or blatant, the



"She has a lyric soprano voice of great natural beauty. Her singing is musical and pleasing."

The Boston Globe said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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larynx being abnormally drawn up in the throat, say nothing about the larynx, but first have the pupil learn to send out the singing breath with needed pressure and great slowness, leaving tongue, jaw and neck alone, in "responsive freedom," as I like to call it, and then, with such conditions present, call attention to the natural deep tone color of the vowel O in No, or OO in Food, and ask that a tone be willed which shall sound like the given vowel in quality or color. "As a man thinketh, so is he," vocally, provided his instrument be left in responsive freedom, so that it can obey and realize for the singer his tonal concept.

How many vocal students THINK? Yea! verily, how many?

No knowledge comes amiss to the interested, progressive teacher. But tell me, how much attention did Patti, Melba, Sembrich, Campanini, Jean de Reszke give, in their studies, to the physiological functioning of the vocal organs?

Very truly yours,
(Signed) FREDERICK W. WODELL,
Converse College,
Spartanburg, S. C.

January 10, 1925.

Dunning Teachers in Demand

Carrie Munger Long has been busy conducting Dunning normal classes in the South this winter, but she expects to hold her regular normals in Chicago around Easter time, continuing them through the summer months. Mrs. Long, who is secretary of the Dunning teachers, reports that 940 teachers are instructing children in different parts of the United States and that twenty-two normal teachers are trying to meet the demand for teachers' classes.

Allen McQuhae Enjoys Oratorio Singing

Allen McQuhae, who has secured a permanent place for himself among leading oratorio singers of the country by his appearances in *The Messiah* with the Handel and Haydn Society of Boston and in the 100th anniversary performance of *The Messiah* by the New York Oratorio Society, declares that he likes to sing in oratorio. Mr. McQuhae is one of the kind of men who enjoys doing most of the things he has to do; he takes a joy in his work and in his living, which reflects a pleasure upon all who come into contact with him.

"I have had some very funny experiences," he recently declared, talking about his last few years' adventures while singing in oratorio and recitals throughout this country and Canada. "But the trouble is, I can't tell about them for publication. I went up to Nova Scotia last spring to sing in oratorio and several concert engagements and I had the time of my life. It is all right to become known as an oratorio singer, but I would rather that my fame included recitalist as well."

"Of course I have a lot of friends who always come to hear me sing whether it is in oratorio or recital. But I would rather sing a dozen recitals than one oratorio, even though I get a lot of fun out of oratorio singing. It is always a solemn occasion and one must get keyed up to it and feel in the mood. But a recital is a kind of an intimate affair where you sing the things you love and the people come to hear you. That's why I like recitals better, even though there are some great stories I could tell about oratorio experiences if I dared."

Moiseiwitsch's Success in Europe

Benno Moiseiwitsch is now spending a few weeks in the south of France after his outstanding successes in Paris and Brussels. He gave three recitals in Paris, the receipts and enthusiasm increasing at each recital. At the final recital, December 15, a very large audience was present and gave Mr. Moiseiwitsch an ovation, at the end standing up and shouting to him to play more before it would let him go.

In Brussels he played at two orchestral concerts with the symphony orchestra at the Theatre de la Monnaie and had a great success, playing the Tchaikowsky concerto and breaking the traditions by being compelled to play encores after it on each of the two occasions. He will give several recitals at Cannes during the winter season and is then returning to England to fill his many engagements in the British Isles.

The Paris correspondent of the Daily Telegraph of London wrote: "Mr. Moiseiwitsch's concerts have become a regular feature of the Paris musical season. This time he is giving a series of three recitals, and at the first of them, which took place at the Salle Gaveau yesterday, he showed himself as great a pianist as ever. Those who know his splendid playing of Beethoven were glad to find that the program included the Appassionata Sonata, which, together with the Schumann Fantasia in C major, was the outstanding feature of a really good evening of music. Both of these gave Moiseiwitsch full opportunities of proving once again his great powers of interpretation, while in some Wagner-Liszt—especially the arrangement of the Tannhäuser overture—he gave an extraordinary exhibition of virtuosity."

Tibbett Product of La Forge Studios

Lawrence Tibbett, the baritone who scored such a sensational success at the Metropolitan Opera House a few weeks ago as Ford in *Falstaff*, is a product of the Frank La Forge studios. It is significant that before leaving California three years ago this young American artist arranged to come to New York to study with an American teacher, Frank La Forge.

Althouse's Success Instantaneous

"Althouse's success was instantaneous, sustained and well deserved," said the Omaha World-Herald, after the popular tenor's recent concert appearance. The paper also stated: "A real artist is Althouse, a serious one who has studied in depth and gives his thoughts to everything he does, besides giving his soul when the message demands it. He knows how to sing and gave his audience the very best he has to give, that is to say, a great artistic pleasure."

Berumen in Annual New York Recital

Ernesto Berumen will give his annual New York recital at Aeolian Hall on Sunday evening, February 1. Mr. Berumen, whose annual New York recital has been a feature of the season for seven years, is a product of the Leipzig Conservatory and the Leschetizky School.



Photo by Noetzel Studio

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MYRA HESS

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NEW YORK TIMES

... Miss Hess' playing of the Beethoven concerto was one of the most important features of the concert. She interpreted the concerto with consummate refinement and sense of proportion, with the truest poetic feeling, and with a rare sparkle and humor when these qualities were called for. It is easy to sentimentalize in a performance of this work, or to give it a character more grandiose than the thought of the composer, but Miss Hess was guilty of none of these things. She brought to the work not only technical clarity and loveliness of tone but a fine poise, characteristic of the woman and artist, that never sacrificed its classic outlines yet comprehended and conveyed its inner spirit.

NEW YORK WORLD

... There are many pianists and most of them, at one time or another, play the fourth concerto of Beethoven; but very few of them manage to be Myra Hess. Just why it is not altogether easy to say. One reason for the distinction of her playing certainly, has little to do with tone or technique. It lies in that vaguely defined quality commonly called musicianship — the interpreter's attitude toward the music.

Miss Hess, yesterday, not only played the piano, but she played Beethoven's music, and was obviously thinking about the music first, modeling her performance so as to fuse soloist and ostentation when it was here, and yielding it in turn with none of the ostentation that so often makes abnegation so intrusive. One heard and gratefully, an added choir in the orchestra, not just a piano player showing off.

NEW YORK AMERICAN

... She is a player of distinction who enjoys favor because of her sound musical qualities, her sympathetic touch and tone, and her expert technical manipulation of the keyboard.

In the Beethoven work Miss Hess was most happily cast. Her reading reflected exactly the right mood and spirit, a mixture of classical reserve and refined gaiety. The slow movement had deep poetical appeal. It was altogether an elevating and ingratiating performance and received its just due in the form of exceptionally enthusiastic applause endorsement.

EVENING MAIL-TELEGRAM

That ever welcome pianist from England, Myra Hess, made her first local appearance of the season yesterday afternoon as soloist with the New York Symphony Orchestra.

... Miss Hess played with her customary musicianly skill.

... For her cadenza in the first movement she fell back upon no one less than Clara Schumann, who on this occasion handled the materials of Beethoven not in any of the known manners of that master, but decidedly after the romantic fashion of her own husband, Mme. Hess was recalled a number of times and even presented with a bunch of roses.

EVENING POST

... The soloist was Myra Hess, who played Beethoven's piano concerto in G Major with her usual virtuosity, bringing to her performance all her wonted clarity of tone, sparkle, brilliancy and poetic feeling. The enthusiasm of the audience was great, and fully justified.

EVENING SUN

... Miss Hess performed the concerto with such beauty of tone and crystalline clearness. It was a reading admirable in conception and artistic in presentation.

EVENING WORLD

... Miss Hess has a facile way of making music sound soothing and easy to listen to. Her tone, touch and pedaling in the slow movement of the concerto, had us inventing adjectives that have now escaped us.

MORNING TELEGRAPH

... Myra Hess is one pianist who never fails to give her audience a thrill. Yesterday afternoon at the concert of the New York Symphony Society she came through with a perfect performance of the fourth



Photo by Florence Vandamm

concerto of Beethoven. Playing with crisp, but never harsh touch, she brought such good understanding to the concerto that it sounded fresher than it has in several years. The audience fully appreciated it.

BROOKLYN EAGLE

... Miss Hess' performance of the concerto was masterly. She triumphed over the very discouraging accompaniment, and played with repose and with dignified virtuosity. Among the women pianists of our day her place is high, for she possesses the authority of embracing technique combined with a salient musical personality. Her art is individual and highly interesting.

NEW YORK TIMES

That the English pianist, Miss Myra Hess, has many admirers on this side of the Atlantic was proved by the attendance of Aeolian Hall yesterday afternoon and by the warmth of her reception. Within her province, which is by no means circumscribed, she exercises a real technical mastery and an attractively personal style. Two phases of this could be glimpsed in a Mozart Sonata, at the head of the program, and the Chopin group which closed it. The Sonata was a grateful example of simplicity and restraint, suggesting in its touch and minuteness of detail the instrument for which it had been originally written. Miss Hess kept the composition within its frame and did complete justice to it.

Variety and body was supplied by the "Prelude, Aria and Finale," by Cesar Franck, in which there was observed the quality and penetration of the piano passages.

The applause of the afternoon was reserved for the Etude, Opus 10, No. 12, where brilliance is the chief requisite, and which did not fail of its effect. At the same time Miss Hess impressed her hearers with her aptitude for understanding and reproducing the dreamy, introspective aspect of the master. Flowers, recalls and applause marked the course of the recital and at the end people crowded to the platform to induce and encore and to get nearer a favorite performer.

NEW YORK WORLD

The enraptured paragraphs in the reviews of Monday established the fact that the English pianist had lost nothing of the serene power which has bound her

to these shores, a power which was still more securely and irresistibly evident at her first solo concert of the season. She played Mozart and Cesar Franck and Chopin and the music-lover listening in the crowded hall forgot Myra Hess and the incidents of the occasion and the fine points of technique, in the realization that here were these three masters in the true essence of what they had brought to musical expression. Only the truest of artists are capable of this subjugation of personality to art, and of the evoking of the composer's mood with a command that is so gentle and so irresistibly persuasive. The Mozart A major Sonata brought forth her lovely crystalline tone, the Franck Prelude was suave and gracious, but it was in the Chopin groups that her lovely, melodic utterances were at their best—and Myra Hess at her best is as close to perfection as this vale of tears could ask for.

NEW YORK HERALD TRIBUNE

Miss Myra Hess, a pianist who can be heard with unusual pleasure and profit, gave her first recital of the season here yesterday afternoon in Aeolian Hall, and as before, proved her title to a place in the front rank of pianists. Her program did not lack for variety.

Miss Hess is an essentially all around pianist. Her excellence in Mozart or Scarlatti, for instance, does not mean that she is less happy in Chopin; the expressive power of her playing is not at the expense of the fluency and lucidity of her technique. Yesterday in Franck and Chopin she achieved dramatic climaxes without the need of smiting the instrument and causing fears for the safety of its strings, her shading being of many and varied hues. Delicacy and crispness of touch and infectious rhythm made the Spanish numbers very effective, while the E minor nocturne, the "Revolutionary" Etude and the C sharp minor seemed, perhaps, the best played of the English pianist's Chopin group.

NEW YORK TELEGRAM MAIL

Myra Hess played like her real and delightful self in her piano recital at Aeolian Hall Saturday afternoon. Her program began with the A major Sonata of Mozart, of which she gave one of the most exquisite performances heard in this city for some time. Equally fine in its way was Cesar Franck's "Prelude, Aria, and Finale." Spanish pieces by de Falla and Granados followed, leading to a generous Chopin group, in all of which Miss Hess displayed her customary musical sensitiveness and poetic penetration.

NEW YORK SUN

Miss Myra Hess, the talented English pianist who has won a host of admirers of her art on both sides of the Atlantic, gave a recital in Aeolian Hall Saturday afternoon. Her reading of the sonata was a perfect example of simplicity and restraint, embellished with clearcut cameos of detailed phrases. And Miss Hess revealed a penetrating insight into the music of Chopin, which she played with a wealth of color and a crystalline style lacking nothing in the softer degrees of shading.

NEW YORK AMERICAN

Aeolian Hall held a large audience to hear Myra Hess' piano matinee. This admirable player did a program of Mozart, Franck, De Falla, Granados, and Chopin. Miss Hess is one of the most intelligent, artistic and polished pianists of her sex.

N. Y. EVENING POST

Myra Hess, that very enjoyable pianist, gave her first recital of the season Saturday afternoon in Aeolian Hall and in a program not lacking in variety again proved her worth. She is equally satisfactory in her quieter and more strenuous moments and her expressive power leaves little to be desired. In her dramatic climaxes she never tears a passion to tatters, but obtains her effects without making one wonder how the piano is able to stand the strain. Whether playing Franck, Chopin, Mozart, Debussy, Schubert, De Falla or Granados—they were all represented on her program—she was always the artist, never sacrificing expression at the expense of technique. She is always a delight to her hearers, and they expressed themselves, as they always do, on Saturday in no uncertain terms.

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Quartet Incites Usual Approval—Orchestra
Presents John Charles Thomas and Draws
Crowd to Third "Pop"

Cleveland, Ohio, January 9.—The sixth pair of orchestral concerts was given by the Cleveland Orchestra on the eve of departure for its annual eastern trip and therefore consisted, in large measure, of the same music which New York and other cities were to hear immediately after. Cesar Franck's symphony in D minor opened the program and Mr. Sokoloff and his men gave it a superb rendition. The overture to a Drama, by Assistant Conductor Arthur Shepherd, seemed even more pleasing at this, its second hearing here, than last spring when the orchestra first performed it. An excerpt, the Quest of God, from d'Indy's Legend of St. Christopher, proved a charming bit. Not the least engaging item on the program was the final one—Enesco's Roumanian Rhapsody No. 1. This is jolly music and the orchestra played it with such light-hearted spirit that the mood was infectious.

ORCHESTRA'S TRIP INCLUDES SIX CITIES

This year the Cleveland Orchestra's efficient manager, Adella Prentiss Hughes, arranged ten appearances for her organization on its eastern trip, the itinerary of which included six cities. Mr. Sokoloff and his players were received everywhere by large audiences which displayed enthusiasm over their playing. The first concert of the tour was given in Yale University on December 7. On the evening of the following day, Vassar College was visited and on December 9 the orchestra made its fifth annual appearance in New York. December 10 was spent in Wilmington, Del. Two programs were offered in Harrisburg, Pa., on December 11, after which the organization traveled to Pittsburgh for a stay of two days.

SINGERS' CLUB PRESENTS MERLE ALCOCK

J. Van Dyke Miller, for the past several years an accompanist for the club, has been picked by the Singers' Club as a director who can lead it back to the glory it gained under Albert Rees Davis. The first concert of this fine men's choir, of over 100, was given on the evening of December

11 and its singing seemed to indicate that it has found a man who combines popularity with knowledge of choral music. Mr. Miller was successful in drawing out all the beauties in the program, which were many, and there seemed to be a friendly spirit of teamwork existing between him and the men.

The soloist of the evening was Merle Alcock, contralto. Her three groups of songs were received with enthusiasm, for in addition to pleasing voice she demonstrated fine interpretative power and charming stage presence. She responded with several encores.

LUTHERAN CHORUS OF GREATER CLEVELAND

On the afternoon of December 14 occurred the first of three concerts to be given this season by the Lutheran Chorus of Greater Cleveland, probably the largest mixed chorus in the city. The program was made up entirely of sacred music and was well done. Director F. W. Strieter seems to have improved both the quality and balance of tone in the choir.

Loretta Henke, young contralto of this city, made a successful debut as soloist on this occasion. Her voice is particularly good in its lower register where its timber is wonderfully rich and she sings unaffectedly with intelligence and spirit. Estella Geckel provided pleasing accompaniments for both soloists and chorus.

FLONZALEY QUARTET

Once more Cleveland music lovers have been charmed by the perfection of ensemble and well-rounded musicianship of the Flonzaley Quartet. The program on December 16 was given in the best Flonzaley manner which is the same as saying that the performance could not be improved upon. The Chamber Music Society's "no encore" rule was a fortunate protection for the artists, for the demands of the audience would otherwise have been hard to satisfy.

NEW WORLD SYMPHONY AND JOHN CHARLES THOMAS

In his seventh program of the season, Conductor Sokoloff of the Cleveland Orchestra continued his policy of performing the old favorite symphonies, while the management did its bit toward the success of the occasion by supplying a popular soloist in the person of John Charles Thomas. Dvorak's symphony, From the New World, is a favorite here and the audience which crowded Masonic Hall on December 18, to hear the orchestra's latest performance of it, made no secret of its liking. At its completion both director and men were given an ovation. The symphonic poem, Finlandia, by Sibelius, was also on the program and its innate beauties, as interpreted by Mr. Sokoloff, made its presence welcome. Cesar Franck's Le Chasseur Maudit was also popular.

It would be hard to say whether John Charles Thomas' voice or personality was the more pleasing, but it may truthfully be said that both are of the highest order. His singing of his two arias on this occasion merited every bit of the noisy praise bestowed on him for they were interpreted in masterful fashion and sung in a voice as brilliant as it was rich in quality.

THIRD POPULAR PROGRAM

Another large and enthusiastic crowd assembled at Masonic Hall on the afternoon of December 28, to listen to Mr. Sokoloff and his symphonists give their third popular concert of the winter. A Rimsky-Korsakoff overture, a Strauss waltz, a medley of melodies from La Bohème, the Lohengrin Wedding Music and Sibelius' Finlandia made up the orchestral part of the afternoon's entertainment. At the conclusion of the program the audience applauded so persistently that it received a reward in the form of Debussy's Afternoon of a Faun, played in matchless fashion.

There were two soloists—Elvin Schmitt, pianist, and Jascha Veissi, violinist, young residents of this city. The former displayed a considerable amount of virtuosity and musicianly feeling in his rendition of the intermezzo and finale from Schumann's A minor concerto; while the latter, assistant concertmaster of the orchestra, played well the Saint-Saëns Rondo Capriccioso.

E. D. B.

Gradova Activities in January

Gitta Gradova, Russian-American pianist, who with astonishing rapidity for so young a player has made a name for herself, played in Chicago on January 12, at the Blackstone Theater, under the auspices of the Musicians' Club of Women. The demand for tickets for this recital proved the extraordinary popularity of this young artist, who made her Chicago debut last April. The program Miss Gradova presented was unique, as all her programs so far have been models of their kind.

On her first concert in New York this season, as well as in her debut recitals which she played in December in Philadelphia and Boston, the young pianist was acclaimed by public and press alike as one of the foremost pianists of the present time. The notices which greeted Miss Gra-



GITTA GRADOVA.

dova after her first Boston appearance were uniformly laudatory. The Christian Science Monitor called her "a competent and discerning artist of great technical proficiency, elegance, surprising power, authority and balance." H. T. Parker, in the Boston Transcript, wrote a full newspaper column, analyzing every piece on the program and headed the article: "Youth for Full Fervors and Few Excesses—Bach, Chopin, Scriabin, Liszt, each with a Thrill, each with the stamp of Personality Upon the Music," and in ending the article, H. T. Parker wrote the significant words: "One by one the young pianists smoke and smoulder past. Then at last—say in Gradova—Darts the Flame." R. R. Gardner, in the Boston Herald, said: "Gradova remains a musician of strong individuality, a pianist of unusual powers, one of the most genuinely interesting players to appear here in many a day."

Immediately after the Chicago recital, Miss Gradova left for Virginia, where she was booked to play in two colleges, and on January 18, Gradova played again in Aeolian Hall, New York, under the auspices of the Franco-American Musical Society. She presented on this occasion one of the best works America has produced in music—the piano sonata by the late American composer, Griffes. The end of January will see Miss Gradova again in Canada, where she played earlier in the season with striking success in Toronto. She appears in Montreal, under the auspices of the Ladies' Morning Musicale Club, on January 22.

Arthur Judson, of Philadelphia and New York, expects a very active season for 1925-1926 for Miss Gradova.

Frank Grey's New Number

One of the best numbers composed by Frank H. Grey is his new ballad entitled Give Me One Rose to Remember, which has exhibited a great deal of activity lately owing to the artists who have sung it and liked it and the general good approval of the audiences. Such artists as Reinald Werrenrath, Allan McQuhae, Royal Dadmun, Earl Tuckerman, Harvey Hindermeyer and Marie Sidenius Zandt, George Reinher, Ruth Lloyd Kinney are singing it. Frank Parker, well known teacher, is using it in his classes, as is also Enrico Rosati, Albert Jeannotte, Arthur Lawason and others. Estelle Carey used it at the Capitol and Madison theaters in Detroit; Virginia Johnson used it at the Balaban and Katz string of houses in Chicago, and Frances Sobel is programming it regularly. Pryor's Band is playing it at all its engagements and it is being sung by the band's soloist, Rachel Jane Hamilton. The lyric is by J. Will Callahan, whose Smiles everyone knows, and to this Frank Grey has written a melody that really sings itself, so it's no wonder that its popularity grows and grows.

Seven New York Appearances for Leginska

Contracts have just been signed by Ethel Leginska's managers, Haensel & Jones, for an appearance by the artist as soloist with the New York Haarlem Philharmonic Society at its concert to be given February 19 at the Waldorf-Astoria, New York. Leginska appeared at the Bagby Morning Musicale at the famous hotel on December 15. The Haarlem Philharmonic appearance makes her seventh New York engagement this season.

More Bookings for Sylvia Lent

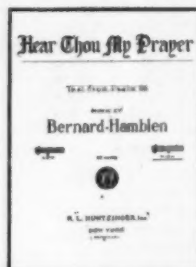
Among the appearances recently added to the schedule of Sylvia Lent, violinist, are: January 29, White House, Washington, D. C.; February 24, Paterson, N. J.; May 4, Newark Music Festival, Newark, N. J. Miss Lent has been heard this season as soloist with the State Symphony Orchestra of New York and the Chicago Symphony Orchestra.

Segall to Play in Home-Town

Arno Segall, who made his first American appearance at Carnegie Hall on January 14, played to the public of his "home town," Savannah, Ga., on January 21.

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— PROGRAM —

- 1—(a) RomanceSinding
- (b) Prelude and Allegro.....Pugnani-Kreisler
- 2—"Symphonie Espagnole" (Andante and Rondo)Lalo
- 3—(a) BarcaroleMacmillen
- (b) MazurkaZarzycki
- (c) Introduction and Rondo CapricciosoSaint-Saëns
- 4—(a) Ave MariaSchubert-Wilhelmj
- (b) PolonaiseWieniawski
- 5—Andante and Finale from the ConcertoMendelssohn

NEW YORK CONCERTS

JANUARY 12

Josef Lhevinne

Carnegie Hall never held a more rapt or enthusiastic audience than when Josef Lhevinne gave his evening recital in a program that displayed his great gifts to the fullest advantage.

He was in rare form, and his lovely tone, many varieties of touch, dazzlingly brilliant technique, and dignified and convincing musicianship again emphasized his right to be classed with the truly great kings of the keyboard.

Lhevinne's program embraced, among other things, Beethoven's opus 81-A sonata, some Schubert-Liszt transcriptions, a Chopin group, Liszt numbers, and of modern pieces, Joseph Marx's Albumblatt, Walter Niemann's Singing Fountains, and Bartok's Allegro Barbaro.

Beethoven Association

Edwin Bachmann, Ernest Hutcheson, Hugo Kortschak, George Meader, Nicholas Moldavan, Albert Spalding and Emmeran Stoebor were the participating artists at the third concert of the sixth season given by the Beethoven Association on Monday evening at Aeolian Hall. The unusually interesting program opened with a well-balanced performance of Handel's sonata in G minor, op. 2, for two violins with piano accompaniment, played by Albert Spalding, Edwin Bachmann and André Benoist. Next came George Meader, who sang as his opening number Panis Omnipotentia, Mozart, later contributing a group of five songs by Hugo Wolf. He was ably accompanied by Karl Riedel.

Beethoven's Kreutzer Sonata, played by Ernest Hutcheson and Albert Spalding, received a dignified, musicianly and well-balanced reading by these sterling artists. Mozart's quintet in C major for two violins, two violas, and cello, effectively played by Messrs. Spalding, Bachmann, Moldavan, Kortschak, and Stoebor, closed the program.

JANUARY 13

Mischa Levitzki

Little remains to be written regarding the art of Mischa Levitzki, inasmuch as he has been recognized so long as one of the leading pianists to visit this country. On Tuesday evening Carnegie Hall was filled to capacity, additional proof of the tremendous following which he has in New York City. His program, which was in the nature of a popular one, began with the Scarlatti sonata in A major and followed with For Elise, Beethoven, ending the group with the three movements of the Waldstein sonata. This last number is not always a favorite, but with Levitzki's interpretation on Tuesday it held the rapt attention of the large audience. The second group contained the four little numbers of Schumann's From Fantasy Pieces, and the andante and rondo capriccioso of Mendelssohn. The third and last group consisted of Jeux d'Eau, Ravel; La Fille aux Cheveux de Lin, and Golliwogg's Cake Walk, Debussy; Tango, Albeniz; Prelude G minor, Rachmaninoff; Gavotte (in old style), Levitzki; Staccato etude, Rubinstein; Rhapsody No. 13, Liszt. His own selection, the old style Gavotte, was warmly received and could easily have been encored. The same ovation followed the Rubinstein etude. Mr. Levitzki was very gracious with encores, and, as usual, at the end, half of the audience rushed madly to the platform clamoring for more.

Marcel Salzinger

On Tuesday evening at Town Hall, Marcel Salzinger, baritone, gave his first recital of the season here, attracting a capacity audience which greeted him with evident enthusiasm. From the very beginning to the end of his varied and delightful program, which contained French, English, German and Italian compositions, Mr. Salzinger held the close attention of those present. His voice is rich in quality and of extremely wide range, and he uses it with skill and intelligence at all times. His diction was clear and distinct and his interpretation decidedly interesting. He was assisted by Sonia Winfield, soprano, who was an asset to the success of the recital. Walter Kiesewetter provided the accompaniments.

Mme. Marie Leschetizky

Mme. Marie Gabrielle Leschetizky made her first New York appearance in recital at Aeolian Hall on Tuesday evening, a debut postponed for several weeks on account of illness on the date originally announced. Her program was rather unusually arranged. She began with the Bach Sicilienne, played the piano version of a Vivaldi violin concerto originally transcribed for organ by Johann Sebastian

Bach; followed this with the lengthy Liszt B minor sonata; gave three Debussy preludes—Evening in Granada, Shadow of the Cathedral and Gardens in the Rain; played the Chopin "Funeral March" sonata and was called upon by her listeners for several encores, among which a Chopin Mazurka particularly stood out. Mme. Leschetizky relieved the bareness of Aeolian Hall by lighting her stage only with two four-branch candle sticks, and a very pretty picture she made in a reddish velvet gown. Many things about her playing served to remind one that she was trained in the school of her late husband. Plainly nervous at first, she soon overcame this handicap and her crisp, vigorous performance of the fugue of the concerto was one of the best spots of the evening. Mme. Leschetizky's scale of dynamics is high and she descends to a piano comparatively seldom. On the other hand, there is rich, full tone in her chord playing. For the Debussy, however, she found the appropriately veiled and mystic atmosphere. In the Chopin sonata her performance of the funeral march was par-

terpreters of orchestra scores sometimes do. Both operas are unpianistic—as most opera music is—but Mr. Gustlin had skilfully rearranged the music wherever necessary so as to give as near an impression of it as is possible for the piano alone without voices or orchestral instruments. The result was to impress the large audience with the genuineness of the talent and ability of American composers and the wisdom of the National Federation of Music Clubs in selecting these works for production.

Nadia Boulanger

The concert hall of the David Mannes Music School, 157 East 74th street, was filled to capacity on January 14, the occasion being a lecture-recital by Nadia Boulanger. Mrs. Mannes, in introducing Mlle. Boulanger, spoke of her as a superwoman, one whose mentality, knowledge of music and sincerity are rarely found in one person. She also stated that the lecturer, who had intended to speak on Modern Music, had, at the last moment changed her program to a biographical sketch of the life of Gabriel Fauré, whose recent death is mourned by her as well as by the entire musical world. Mlle. Boulanger begged indulgence from the large audience for her English, saying that it was the first time in her life that she had ever addressed an audience in that language.

Her description of the life of Fauré, his works and development, was highly interesting and instructive. She further enhanced the enjoyment of all by demonstrating at the piano several of the French composer's late works, selecting as examples excerpts of his Requiem, Nocturne No. 6, Theme and Variations, as well as three songs.

Arno Segall

A large and enthusiastic audience gathered at Carnegie Hall on Wednesday evening to hear Arno Segall. It was the American debut of this interesting and, indeed, talented violinist, and the program he had chosen was sufficient to display his artistry to best advantage.

As a starter, Mr. Segall played the Handel D major sonata, and from the outset there was no question about the young man's mastery of technical problems nor about his ability to produce an amazingly fine tone. At its conclusion the audience showed its delight by bringing him back numerous times.

Then followed another work of gigantic proportions—the Glazounoff concerto in A minor—and again he created the same pleasing effect. Perhaps in the miscellaneous group, however, he scored his biggest success, for there was enough variety in his choice to satisfy all. These numbers were Pugnani's Tempo di Menuetto, Martin's Andantino, Kreisler's Tambourin Chinois, and a "first time" work—Allemagne (Circa 1600, anonymous), arranged by Harold Craxton—which so pleased that it was repeated and might even have been done a third time.

The program closed with Sarasate's popular Zigeunerweisen, played at times a bit too fast it seemed, and yet beautifully rendered.

Samuel Chotzinoff displayed his well known skill at the piano.

Suzanne Clough

One of the most successful debuts of the season took place on Wednesday evening at Aeolian Hall, when Suzanne Clough, mezzo-soprano, was heard for the first time in recital. There was a large audience and practically every box was filled. The program was scheduled for 8:30 o'clock and Miss Clough appeared promptly at that hour.

She gave a well chosen program which had sufficient variety to show all the splendid qualities of her unusually good voice. She began with a Gluck aria and followed with Mozart's Alleluja. She had hardly begun the first phrases of the aria before it became noticeable that the audience was keenly interested in the beautiful quality of her tones. Her second group contained six Schumann songs, followed by five Brahms, and her last group contained numbers by Carpenter, Kramer and Deems Taylor. She was accompanied by Bruno Seidler Winkler.

There is little fault to find with this young singer. She has poise, and delivered her program like a veteran recitalist, much to the surprise of the hardened critics, who, by the way, turned out in full force and gave her exceptionally fine criticism. Miss Clough can consider her recital as an artistic success.

Nevada Van Der Veer

A capacity audience heard the song recital given by Nevada Van der Veer, contralto, at Town Hall January 14, testifying to the affectionate esteem in which she is held. Lovely in a white gown, she began her program of eighteen songs (not counting numerous encores) with Wolf's Zur Ruh and Fussreise; they brought her much applause. Lovely tones in Morgen (Strauss), and there were a beautiful high E and F in Seitdem dein Aug (Strauss). Without question Archer Gibson's organ accompaniment gave added nobility to The Omnipotence (Schubert), and his artistic importance was

(Continued on page 33)

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ticularly good and in its song-like trio she did her best cantabile playing of the evening.

It was evident that she made an entirely favorable impression on her listeners, who were warm in their applause and, as before stated, insisted on a series of extra numbers at the end.

JANUARY 14

Clarence Gustlin

Under the auspices of The American Music Department of the National Federation of Music Clubs (Mrs. Edgar Stillman Kelley, director) Clarence Gustlin gave a lecture-recital on the evening of January 14 at Chickering Hall, interpreting Aiglala, an opera by Cecil Fanning and Francesco de Leone, and The Echo, by Frank Patterson. Mr. Gustlin prefaced his lecture by some remarks upon the excellent work that is being done by the National Federation of Music Clubs in the advancement of American music and musicians, not only in opera but also in all other branches of musical art and education. He then told the stories of the two operas under discussion and played excerpts from their music. Mr. Gustlin proved to be a good talker with an attractive personality and a fine command of expressive English. He made the plots and incidents of the operas live, and read some of the best portions of the original texts. On the piano he demonstrated a good technique and pleasing sonority of tone without overemphasis or excessive indulgence in orchestra effects and roaring pedals, as in-

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At his hands the "Chopin" studies had a sonority that may well be compared to the massive tone of the Wagnerian orchestra guided by an able conductor.

LONDON TIMES:—

His masterful style is a splendid tonic. His technique is unerring, and never once is the hold on the rhythm let go.

MANCHESTER GUARDIAN:—

For the first time we heard the variations of "Brahms" played simply for the sake of the music. Bachaus last night brought other listeners besides ourself to think him possibly the greatest of all pianists now before the public.

THE YORKSHIRE POST:—

Bachaus is one of the most accomplished of living pianists, the lucidity and beauty of his playing could not have been surpassed.

NEWCASTLE JOURNAL:—

We should doubt if there is a finer pianist at present before the public than Bachaus. . . . It was an incomparably fine bit of playing.

MUSICAL OPINION:—

Bachaus played in that manner which puts him first of all living pianists in respect of mental power and executive skill. His mind indeed is of the highest order, and, as he is literally an artist in the matter of sound, his work stands apart from all others.

IRISH TIMES:—

If we have a complaint to make it is that Bachaus has left us so little to criticise. We shall remember him as the most satisfying we have heard for a long time.

LIVERPOOL ECHO:—

Bachaus seems to possess the most amazing technique that ever happened. I have heard nothing quite so overpowering, so overwhelming, so full of sheer brilliance and mastery for a long time. It was the very perfection of virtuosity.

Nothing could have been more supremely imaginative than his playing of his own arrangement of the Romance from "Chopin's" E minor Concerto.

SOUTH WALES ARGUS (CARDIFF):—

It is hardly necessary to suggest perfection of technique. That is but part of his equipment. Intellect and emotion have their equal part in his work—he has the balance of completeness. He is neither cold nor sentimental—his is the fullness of disciplined emotion. He is master of himself and of his technical resources.

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Gerhardt, Giannini, Case, Werrenrath, McCormack, Kindler and Landowska, Whiteman and Orchestra, Flonzaley Quartet, Dushkin, Johnson and Donna Ortensia Brighten the Holiday Period—Russel and Ellis Give Two-Piano Recital—Choral Society Presents The Messiah—Other News

Washington, D. C., January 11.—As usual at Christmas time, there has been stir and excitement among the many singing clubs and units. The choirs bent their efforts to the rendering of yuletide airs, the presenting of various cantatas and the offering of sundry oratorios.

ELENA GERHARDT

The first day of December, Elena Gerhardt was heard at Poli's under Mrs. Wilson Greene's management. This artist arranged a splendid program containing many of her old favorites and not a few of her newer ones. Walter Golde played for Mme. Gerhardt and was acclaimed after his own composition.

GIANNINI TRIUMPHS AGAIN

December 2 was notable for the re-appearance of Dusolina Giannini at Poli's. There was such a variety of work listed on her program that at its close an ovation was accorded her for the manner in which she acquitted herself. Numerous encores had to be added. The accompaniments of Miss Schumann were commendable.

T. ARTHUR SMITH, INC., PRESENTS ANNA CASE

Anna Case gave a refreshing concert, December 4, at the National Theater and was pleasing in all her renditions.

The audience was large and applauded frequently. Edouard Gendron played some of the best accompaniments heard this season.

WERRENRATH INITIATES COMMUNITY CENTER COURSE

At Central High School, the evening of December 5, Mrs. Greene began her Community Center Course by presenting Reinald Werrenrath in recital. He was in fine form and covered much territory in his song literature. An appreciative gathering demanded many additions and were quick to recognize the ability of Herbert Carrick, Mr. Werrenrath's new assistant.

NEW YORK SYMPHONY

December 8 brought back Walter Damrosch and his men for the second evening recital at the Central High School. The Franck symphony was the feature much enhanced by the director's preceding verbal annotations. Thomas was represented by the Mignon overture. Saint-Saëns' Septet for trumpet, piano and strings completed the entertainment and was a pleasant finale. Mr. Damrosch accepted the piano portion, Mr. Drucker the brass and Mr. Pollain took charge of the augmented remainder. The house was a capacity one.

The Jupiter symphony was the feature of the afternoon program given on December 9. Those who came to Poli's that day were rewarded by a worthy rendering of the Brahms double concerto for violin and violoncello with orchestra. Paul Kochanski, violinist and Felix Salmond, cellist, were the solo artists. The last offering was Rimsky-Korsakoff's Caprice Espagnole. Mrs. Greene was responsible for the appearance.

HANS KINDLER AND WANDA LANDOWSKA CHARM

T. Arthur Smith, Inc., achieved much by the scheduling of Wanda Landowska, pianist and harpsichordist, with Hans

Kindler, cellist, for December 11 at the National Theater. Mr. Kindler played a Valentini sonata, a group of solos by Glinka, Delibes, Ravel, Piaty and Sibelius, besides assisting in the delivering of the finale from a Bach sonata in D major. He was assisted by Emanuel Balaban. Mme. Landowska afforded unalloyed joy by her Mozart piano numbers, the Bach, Purcell and Scarlatti creations for the harpsichord and her playing in the sonata.

GLORY TO MCCORMACK

John McCormack paid his annual visit on December 12 and was the recipient of great praise by his many admirers. His interpretations elicited encomiums from the press and audience in general. Lauri Kennedy assisted with several cello solos, while Edwin Schneider rendered the accompaniments.

THE MESSIAH HEARD

Charles Wenger, leading the Washington Choral Society, produced The Messiah at Central High School, December 16. The soloists for the oratorio were Netta Craig, soprano; Richie McLean, contralto; William Raymond, tenor, and Frederick Taggart, bass. Besides the chorus, the performance was augmented by part of the U. S. Navy Band.

TWO PIANISTS PROVE MERIT

Katherine Ellis and Heloise Russel programmed a list of two-piano creations for their recital at the Playhouse, December 15, that caused widespread interest. There was much applause and the artists were called upon to render additional selections at the close.

JAZZ USHERS IN NEW YEAR

Paul Whiteman and his outfit were the first to greet the national capital in 1925. His concert at Poli's, January 2, brought forth the customary popular excerpts. Many encores were demanded. Michael Pingatore and Harry Parella were the soloists, while Mr. Whiteman took charge of the orchestra.

FLONZALEYS RETURN

The Washington Society of the Fine Arts presented the Flonzaley Quartet in a novel program at Central High School January 5, The Pixy Ring, by H. Waldo Warner, was enthusiastically received and resulted in requests for its repetition at a later date.

FIRST APPEARANCE OF SAMUEL DUSHKIN

The second Community Center Concert was held at Central High School, January 9, with Samuel Dushkin, violinist, as the visiting artist. He covered the general scope of violin literature and satisfied the attending listeners. Gregory Ashman took care of the accompaniments.

MORNING MUSICALES BEGIN

Under the direction of Mrs. Lawrence Townsend, Washington's second season of morning musicales began on January 7. Edward Johnson, tenor, and Donna Ortensia, soprano, were the artists appearing at this time. Mr. Johnson was in splendid voice and was hailed with great applause. The songs used by Mlle. Ortensia were taken from the compositions of Schubert, Duparc, Falla and De Lara. She also included several Roumanian folk melodies that were attractive. Elmer Zoller accompanied throughout.

NOTES

Thelma Smith, contralto, was recently presented in recital by LeRoy Lewis at the Studio of the Allied Arts.

Netta Craig, soprano, and Frederick Taggart, bass, were heard in joint recital at the British Embassy during the past month.

Marcia Palesti, soprano, and Nickos Cambourakis, violinist, were heard at the Masonic Auditorium, December 29. Dr. Adam Geibel, the blind pianist-composer, has been lecturing and appearing in recital hereabouts within the last few weeks.

One of the interesting holiday recitals was that rendered by Florence Howard, soprano; Grete von Beyer, pianist, and Richard Lorieberg, cellist, at the Grace Dodge Hotel, December 28.

Edward Rechlin, organist, was heard at the All Souls' Church in the month of December.

A series of concerts, sponsored and played by the Marine Band, was an asset to the Christmas music of the city. T. F. G.

Stefi Geyer Lands in Europe

Stefi Geyer and her husband, Walter Schultheiss, landed at Boulogne from the Steamship Volendam in such condition that the date of her first recital in Holland had to be postponed. The passage was so rough that the little lady was actually starved when she landed. In a letter to friends, a graphic description of the conditions was given.

Miss Geyer now says that she "never, never, never will entrust her husband and her fiddle to the treacherous waves." Her New York correspondent laughingly added: "Wait until she receives a fat lot of contracts. Nous verrons."

George Liebling's Second Chicago Appearance

George Liebling, who gave a recital in Chicago on December 6, recently played a return engagement for Miss Kinsolving when he appeared and triumphed at the Blackstone Morning Musicales.

After the recital he took the Twentieth Century to reach New York in time to appear for Andres de Seguro, at the Hotel Plaza Musicales.

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The young man radiates genuine talent, which has developed under splendid training and produces a tone of excellent solidity and color, and an interpretative style eloquently sincere and reassur-

ingly poised. He obtained the hearty suffrage of his public. —Herman Devries, *Chicago American*, January 7, 1925.

New York Recital

There was plenty of sound musicianship, a genuine talent in Mr. Vichnin's playing and enough distinction in his art to proclaim him a pianist of considerable interpretative power and breadth of view. He exhibited a style of intelligence, restraint and sonority which rendered his work interesting and enjoyable.—W. J. Henderson, *New York Sun*, Dec. 4, 1924.



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John A. Hoffmann Pupil Scores Triumph with Cincinnati Symphony Orchestra

At the "Popular" concert of the Cincinnati Symphony Orchestra on January 4 under Fritz Reiner's baton, Kathryn Reece Haun scored a triumph as soloist. This was her first appearance with this celebrated orchestra, although she has appeared many times in concert and each time has won the enthusiastic approval of her audience. In this instance, too, her hearers gave her an ovation after each number and the critics were very generous in their praise.

N. P. S., of the Times-Star, said: "The general excellence of Fritz Reiner's popular concert program on Sunday afternoon was heightened by two charming factors. The one was the singing of Kathryn Reece Haun and the other the unexpected revelation of a particularly charming Serenade for orchestra, by Leo Weiner of Budapest. . . . Mrs. Haun, soprano, made a formal debut. This young singer has long enjoyed a local celebrity, based upon a rarely perfect soprano voice, lyric in form, clear and lovely in tone. An added musicianship has developed for Mrs. Haun's command of the finer things, with which the true vocalist is concerned, things which make the difference between the singer and the artist—such things as correct phrasing, fine legato, comprehension of different styles of music. Mrs. Haun has acquired many of these touches. Her Mozart number, which the quality of her voice justified her in singing, was scholarly as to technic, fine as to music, and well suited to her voice, as also was the new Russian music of Rimsky-Korsakoff's Hymn to the Sun, from the Golden Cuckoo."

The Commercial Tribune was also favorable, the critic saying in part: "Kathryn Reece Haun combined an attractive personality with a voice that promises a noteworthy future. Although little more than a school girl, her poise surpassed that of many internationally known singers and her voice comprised an excellent range, strength and sweetness." The critic of the Post spoke of "her coloratura voice of lovely, flute-like quality, flexible and extremely well schooled," adding that all her numbers were "sung with an artistry and musicianship which promises much for the future of this talented young singer."

The Cincinnati Times-Star commented as follows: "The remarkable soprano of Galli-Curci type, is the way one critic recently referred to Kathryn Reece Haun," while the Enquirer said: "Mrs. Haun, lyric-coloratura soprano, has been concertizing for the past four years, and has made a fine impression wherever she has appeared. . . . She possesses a beautiful voice, with a range of two and a half octaves, a fine sense of rhythm, accurate pitch, clear tone and intelligent interpretation."

Mrs. Reece Haun has studied with John A. Hoffmann of the Cincinnati Conservatory artist faculty, since coming from her home in Florida, where she began her musical studies at the Florida State College with a former pupil of Mr. Hoffmann's, and has made remarkable progress under the instruction of this eminent teacher. During the past summer she was married to Ewald Haun, one of the leading flutists of the Cincinnati Symphony Orchestra, their marriage being a culmination of a musical romance. This year Mrs. Haun has been added to the faculty of the Cin-

cinnati Conservatory of Music as an assistant teacher to Mr. Hoffmann, of whose method she is a perfect exponent. She is happily possessed of a beauty and charm which are



KATHRYN REECE HAUN,

pupil of John A. Hoffmann, who recently scored success as soloist with the Cincinnati Symphony Orchestra, Fritz Reiner conductor. Mrs. Haun is also a member of the faculty of the Cincinnati Conservatory of Music.

a great asset to a successful stage appearance, and her beautiful voice is, beyond question, one of the best in America today.

Presenting Young Musicians

The presentation work of the New York Federation of Music Clubs is in the hands of the Musical Assembly for the next two years, of which organization Mme. Marione, who outlined this work in the beginning, is president. By this excellent plan many young and aspiring musical artists are given auditions before a committee of which Mrs. Robert W. Sneddon is chairman (176 West 94th street, New York) and the lists are open to young artists under twenty-five years of age, from any state in the Union. The next audition will be held in the Rose Ballroom (Main

Floor) of the Plaza Hotel, 10:30 a. m., promptly, February 3. All applications for this audition must be in by February 1. Artists must bring their own accompanists. In order that verdicts may be absolutely impartial, contestants will be known to judges only by number.

The young artists who passed at the last audition will be presented about the first week in March.

Ignaz Friedman Busy in Europe

Ignaz Friedman, pianist, who has left America out of his itinerary this year to fulfill the many European dates that waited for him during his visits here in recent seasons, has been very busy all through Europe the present season. Everywhere he has gone there has been the same chorus of praise for him on the part of the critics, the same large attendance and rapturous enthusiasm on the part of the public.

He gave a Chopin program in Vienna and the critic of the Neue Freie Presse, Dr. Korngold, said among other things: "A visit from Ignaz Friedman is not an everyday occurrence. His technic has something eruptively elementary and in his playing there is something polychromatic such as no other artist has. Sometimes he opens to us the secret of all that is most beautiful and most soulful in piano tone. His touch caresses the instrument so that all thought of hammer, wood and wire disappears."

Die Stunde, another Viennese paper, said: "At last we have again had one of the first all-world artists with us. His name was enough to fill the great Konzerthausaal to the very last seat. Friedman played Chopin with a technic for which the only word is 'phenomenal' but he remained at the same time a musician and never sank to the level of a key-runner. The enthusiasm of the public went over all bounds."

Coates Has Opera Manuscript

When Albert Coates, English conductor, arrived on the S. S. Lapland, on January 10, he brought with him the score of his one-act opera, Assurbanipal, which was confiscated by the Bolsheviks in Russia in 1918 and held as hostage for Mr. Coates' return to that country. This opera will be produced in Barcelona, Spain, at the Teatro Liceo, next season and, it is rumored, will be heard in this country also. Mr. Coates left for Rochester, where he will conduct the Rochester Symphony Orchestra for the remainder of the season.

Gloria Augusta Marks a Manager

Gloria Augusta Marks made her debut as a concert manager on January 14 when she presented Suzanne Clough, mezzo-soprano, in recital at Aeolian Hall. For many years Miss Marks was assistant general manager of the Musical Observer and perhaps there is not a better known woman in the musical business than she. Her first effort showed that she understands the concert business thoroughly. The large audience, the promptness with which the recital began, and the short intermissions, gave a certain "snap" and "go" to the recital, which enhanced it materially. Miss Marks should be very successful in this field.

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—Buffalo Express, Oct. 10, 1924.

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BOSTON HEARS SPALDING IN NEW
RESPIGHI CONCERTO WITH SYMPHONY

Great Demand for Seats at Chicago Opera Performances—Russian Symphonic Choir Gives Pleasure—Percy Grainger in Familiar Role—Rose Zulalian With People's Symphony—Cyrus Ullian, De Pachmann, Katherine Palmer Give Recitals—Richard Burgin Soloist With Boston Symphony—Schelling Concert for Children

Boston, January 17.—Albert Spalding, violinist, was the soloist at the Boston Symphony concerts of January 9 and 10 in Symphony Hall. He appeared with the orchestra in the first American performance of Respighi's new Concerto Gregoriano. Violinists will be grateful to the resourceful Italian composer, for he has contributed a work of uncommon interest to their limited repertory. It is music of a devotional character, noble in conception and beautifully expressed. The mood is medieval and religious throughout, created principally by the use of Gregorian motives, especially in the slow movement. From the tender lyricism of the opening measures to the meditation of the middle portion and thence to the alleluias of the finale, Respighi has written music of imagination, scholarship and beauty. Mr. Spalding gave the work a masterful performance, bringing to his interpretation qualities of technic, tone, musicianship and responsive imagination that won him a brilliant success, with numerous recalls from an enthusiastic audience.

At the same concerts, Mr. Koussevitzky treated his listeners to a heavy dose of Bach. First came the third Brandenburg concerto for strings, which received an uncommonly vital performance. There followed an arrangement by Elgar of the organ fantasia and fugue in C minor. The English composer's adornment, while workmanlike, hardly adds to the intrinsic beauty and grandeur of the original Bach. Three excerpts from Wagner brought the program to a delightful close—the hackneyed Ride of the Valkyries, taken at so rapid a pace that Mr. Hale suggested a change in the title to The Galop of the Valkyries; the prelude to Lohengrin, which received a performance marked by great tonal beauty and marvelous shading, and, for a stirring closing number, the dramatic overture to Rienzi. Tremendous enthusiasm for Mr. Koussevitzky and the orchestra was the rule throughout the concert.

DE PACHMANN IN FAREWELL CONCERT.

Vladimir de Pachmann, at his recital of January 11, in Symphony Hall, yielded moments of memorable beauty in a popular program comprising Bach's Italian concerto, Mozart's fantasia in C minor, many numbers from Chopin, and pieces from Schumann, Liszt and Brahms. Again his great command of technic and tone excited admiration, and again the piano was closed twice before the audience would disperse.

RUSSIAN SYMPHONIC CHOIR GIVES PLEASURE.

The Russian Symphonic Choir, Basile Kibalchich, conductor, sang here for the first time on January 9, in Symphony Hall. The program was of unusual interest. Liturgical music of the Russian Church; Russian, Serbian, Bohemian and Jewish folk songs, and numbers from Schumann, Tchaikowsky and Rimsky-Korsakoff filled the list. In the performance of this program the chorus, which consists of well-trained singers, not only sings but also hums, and by means of extraordinary dynamic gradations often produces effects that suggest an orchestra. The work is stamped by tonal beauty, technical precision and an engaging sincerity. Memorable indeed was the singing of Lvovsky's impressive chant, Lord Have Mercy, the audience insisting on a repetition. The same might be said for Gretchaninoff's Credo, the words intoned with telling effect by Claudia Ivanova against a choral background. Mr. Creona's admirable singing of the beautiful tenor air from Rimsky-Korsakoff's Sadko calls for praise, as does the lovely soprano solo of Zina Ivanova in Tchaikowsky's The Nightingale. Beautifully and tastefully costumed, Mr. Kibalchich's choir pleased the eye as well as the ear. The singers and their able leader were recalled time and again, and many repetitions were forthcoming. It is to be hoped that this chorus will visit Boston again before the season closes.

PERCY GRAINGER IN FAMILIAR ROLE

Percy Grainger, pianist, gave his only recital of the season here on January 10, in Jordan Hall. Mr. Grainger displayed his familiar gifts as technician and interpreter in a refreshingly unconventional program. Opening with Liszt's transcription of Bach's fantasia and fugue in G minor, the pianist continued to four pieces by Balfour Gardiner, evidently highly regarded by Mr. Grainger. He then proceeded to Brahms' innumerable and interminable variations and fugue on a theme by Handel, which he made as interesting as it is possible to make them. For a last group Mr. Grainger chose a characteristic piece by David Guion, who qualified for the Academy of Immortals by composing that American classic, Turkey in the Straw; numbers from Marion Bauer and Brahms, and for ornate final piece, the pianist's own skilful paraphrase on Tchaikowsky's Flower Waltz.

Mr. Grainger's delightful qualities as a pianist are well known in Boston, and a very large audience, upstairs and down, was on hand to welcome the blond musical genius from the Antipodes. His spirited playing is infectious largely through its rhythmic and dynamic vitality. He plays as if he truly enjoys the experience, and his audience generally shares this enjoyment. Needless to add, Mr. Grainger was obliged to add many extra pieces.

ROSE ZULALIAN SCORES WITH PEOPLE'S SYMPHONY.

Rose Zulalian, contralto from the studio of Vincent V. Hubbard, was the soloist at the People's Symphony concert on January 11, at the St. James Theater. She sang the stirring air, O Don Fatale, from Verdi's opera, Don Carlos, revealing a warm, full voice freely produced and skilfully used. She disclosed, furthermore, an ardent temperament adequate to the dramatic demands of Verdi's music and text. Many recalls were her reward, and she finally sang the popular contralto air from Saint-Saens' Samson as an encore.

For purely orchestral numbers, Stuart Mason led the orchestra in Beethoven's overture to Coriolanus; a rhapsody on a Dutch folk song, Piet Hein, by the Dutch composer, Van Anrooij, and the fifth symphony of Tchaikowsky. The performance of these pieces reflected the solid musicianship, fine taste and dramatic understanding

that always characterize the orchestral readings of Mr. Mason.

CYRUS ULLIAN PLEASURES IN RECITAL.

Cyrus Ullian, pianist, gave a recital January 8 in Jordan Hall. He was heard in an exacting and well-varied program comprising Schubert's B flat major impromptu, the B minor sonata of Chopin, Liszt's tarantelle, Venice and Naples, and pieces by Chopin, Palmgren, Sternberg, Sibelius, Juon, Dohnanyi and Debussy.

This promising artist, who received a goodly part of his training at the Boston Conservatory, confirmed and deepened the excellent impression that he made here last season. His technic is more than just serviceable; it is adequate for the demands of whatever music he undertakes to play, and it can be brilliant when brilliance is required. He commands, moreover, a lovely tone and knows how to color that tone. His sense of rhythm is keen, his musicianship sound. To these qualities he adds a gift for sensing and communicating the poetic and dramatic content of

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Prelude, Aria and Finale.....Cesar Franck
- 3
Pezzi Infantile (Children's pieces)...Casella
 - a. Preludio
 - b. Valse Diatonique
 - c. Bolera
 - d. Umaggio a Clementi
 - e. Carillon
- El Albaicin.....Albeniz
- 4
Impromptu, No. 2, opus 36.....Chopin
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the music in hand. It is hardly necessary to note that Mr. Ullian had a very fine success with his audience. His career will bear watching.

BURGIN SOLOIST WITH SYMPHONY.

Richard Burgin, concertmaster of the Boston Symphony Orchestra, was the soloist at the second concert of the special series, January 12, in Symphony Hall. Mr. Burgin exhibited his familiar abilities as musician and artist in the hackneyed violin concerto of Beethoven. His playing has gained in repose, his tone in warmth. The result was an exceedingly fine performance that won him numerous recalls from an enthusiastic audience.

Serge Koussevitzky also conducted a charming symphony by Haydn in G major and three fragments from Wagner—the Bachchanal from Tannhauser, in the Slav leader's impassioned version; Siegfried's Funeral March from Götterdämmerung, more stirring and eloquent than any reading that we have heard, and that ever-welcome masterpiece, the prelude to Die Meistersinger, in a performance that revealed as never before its pomp and satire and humor, its spirit of youth and innocence and love. Mr. Koussevitzky, who was making his first appearance before the Monday night audience, having been ill the time of the first concert, was recalled again and again.

KATHERINE PALMER WINS FAVOR.

Katherine Palmer, soprano, gave a recital January 7 in Jordan Hall. Her program was unhackneyed, interesting and well designed to illustrate her abilities as vocalist and interpreter. It listed numbers by Handel, Falconieri, Donaudy, Strauss, Marx, Weingartner, Fevrier, Rybner, Woodman, Densmore and by her excellent accompanist, Meta Schumann. In her singing of these pieces Miss Palmer revealed a dramatic soprano voice of lovely quality and generous range. The old airs were sung with a beautiful legato and a fine command of style. Her modern songs were equally well done, although here a greater degree of spontaneity would have driven their emotional value home more effectively. With the voice, skill and musical understanding at her command Miss Palmer can well afford to express more fully and freely the mood of her songs. She made a favorable impression on a warmly appreciative audience.

SCHELLING CONCERT FOR CHILDREN.

On Saturday morning, January 10, in Jordan Hall, Ernest Schelling gave the first of a series of concerts calculated to foster in children the love and appreciation of good music. He had the assistance of fifty members of the Boston Symphony Orchestra. With the help of lantern slides Mr. Schelling explained the make-up of the modern orchestra, with particular reference to the stringed instruments. Later he will take up the wood-wind, brass and percussion.

To illustrate the violin, Mr. Theodorowicz played Bach's air for the G string. Mr. Miquelle demonstrated the cello via Saens-Saens' The Swan, while Mr. Girard showed what depths the bass could sound by means of an andante from Dragonetti. The orchestra was heard in the polka from Delibes' suite, Sylvia; Chopin's Military Polonaise, transcribed by Glazounoff; Bizet's suite, Children's Games, and Rossini's overture, William Tell. To these were added Columbia, the Gem of the Ocean, and the national anthem.

There is no questioning Mr. Schelling's ability to hold the attention of his listeners, young and old, with the ease of his manner and the casual, conversational and uncondescending tone of his comments. An audience of good size gave frequent evidence of its interest and pleasure.

GREAT DEMAND FOR OPERA SEATS.

The opening of the box office sale of tickets for the Chicago Civic Opera Company's season at the Boston Opera House has been put off until next Monday morning, one week before the season commences. The managing committee of the Boston-Chicago Opera Association explains the change of date of the box office sale by the fact of the overwhelming advance mail order demand which has come in since the announcement of the opera's coming. The special staff engaged to handle the local engagement is working night and day to fill mail orders received up to the time of the closing of the mail order period a few days ago.

From Monday morning on all tickets will be on sale at the box office of the Opera House. Opera patrons are urged to apply in person for their tickets. Tickets ordered by mail and paid for will be in the mails within a day or two, the management announces. Tickets ordered by mail and not paid for may be called for on Saturday or Monday at temporary headquarters of the Boston-Chicago Opera Association, 21 St. James Avenue, Park Square Building. J. C.

Scriabin Concerto Played in Boston

At the Women's Republican Club, Boston, on the evening of January 5, there took place the largest musicale that has been given in Boston in years, the guests numbering 300 persons from Boston's most exclusive musical and social circles. The program was given by Marjorie Church, pianist, and an orchestra of thirty-five men from the Boston Symphony Orchestra, under the direction of Wallace Goodrich. It began with the Mozart concerto in A major, which was followed by three dances of Gretry in an orchestral arrangement of Felix Mottl's. Interest centered, however, in the final number of the concert, the Scriabin piano concerto, which, as far as the records show, received its first performance in America. Miss Church has been a Scriabin enthusiast ever since her student days and the concerto received a most understanding and brilliant exposition under her fingers. Both the work and the artist were received with great enthusiasm by the audience. It is likely that Miss Church will be asked to repeat the performance in New York and also in Philadelphia.

Russian Trio's Musicales

The Russian Trio (Eugene Bernstein, pianist; Michel Bernstein, violinist, and Lajos Shuk, cellist) gave a delightful musicale at the home of Mrs. Julius Kayser, 18 East 71st street, New York, on January 11, being assisted by Adamo Didur, Metropolitan Opera basso, in two well chosen and admirably delivered groups of songs. The trio and Mr. Didur were cordially received by the large audience.

Kochanski "Has It All"

In the parlance of the baseball field, a pitcher has "everything" one day and "nothing" another day. Everything depends upon the flexibility of his arm and the keenness of his mentality. He stands or falls on the combination. The similarity between the baseball pitcher and the expert violinist is obvious—success depends on the nice adjustment of mind, arm and fingers. Writers on musical topics do not over frequently express themselves in terms that are of super-excellence. One in particular, however, among the many who have reviewed the performances of Paul Kochanski, is so comprehensive in its mosaiclike completeness that it is worth quoting.

Said the Rochester Times-Union of December 24: "He has it all—a technic that is extraordinary even in this age of technical wizardry, a tone of surpassing beauty, youth and poetic rapture." When a pitcher "has it all," he is pretty certain to check opposition, and when a violinist "has it all," he is pretty certain to carry all before him. Kochanski, however, differs from the athlete in that he "has it all" every time he appears. The combination of the four elements constituting perfect violin playing—technic, tone, youth and poetic rapture—produces that exquisite type of playing that thrills and entralls an audience, and Kochanski has engaged in performances of that kind on each and every occasion since coming to this land of musical milk and honey a few years ago.

Says W. P. Tryon in the Christian Science Monitor: "He is the kind of artist the reviewer likes to meet because he takes an affirmative view on subjects proposed for discussion. Kochanski pleases me, I must confess. He looks at his trade as I look at mine. He dislikes a piece of music that is merely fiddled into measures, as I dislike a piece of writing that is scribbled into paragraphs. At the same time, he enjoys the note that has true sound, as I enjoy the word that possesses real utterance; and if the note and the word in question happen to proceed from a composer



PAUL KOCHANSKI.

and an author, respectively, of the twentieth century, even of the present decade, experience of the one does not make him, nor of the other make me, the less fond of an eighteenth century master. From Ravel, he returns with unspoiled zest to Mozart; as I from Christopher Morley, say, to Samuel Johnson."

While discussing modern violin music Mr. Tryon quotes Kochanski's ideas thus: "In modern music for the violin, we are allowed to play runs in fourths, fifths and sevenths, as well as in thirds, sixths and octaves of classic harmony. Under historic theory, we should never employ fifths; but we have escaped from that notion, and we are so much the richer. Do not imagine that the violin is an instrument of the past, or one that has found its complete development, and can only go on repeating what it has done before. Consider what the composer Szymanowski is doing! Not to mention the feeling and intelligence which he puts into his works, and not to say anything about the originality of design with which he invests them, just observe his interesting treatment of the violin! He leads technic in more new directions than any other man; and things that foreign composers did hesitatingly, such as double-stop passages at unusual intervals with the upper note trilled, he does as a matter of course. More than that, Szymanowski has discovered new combinations of tone in the violin, making the instrument give out chord effects never before attempted. In his pieces for violin with piano accompaniment he uses the violin not only like a single voice, but also like a chorus, with extraordinary variety of tone coloring in the parts.

"Perhaps you will call me a modernist. Pray do not. For to me there is no modern music and no ancient music, but only good music. . . . Technic must always be on top of course, but what I most care for is the perfection of the artist. The violinist must be schooled in all types of music. He must not be the kind of person who learns quickly and performs dazzlingly. That is, to be a virtuoso and nothing besides. He must not reproduce immediately what he sees, but must first analyze and meditate and then express."

It is because of Kochanski's mental grasp of the elements of his art and his intelligence in giving vent to his ideas concerning them which provide the reviewer or interviewer a pleasant and uplifting half an hour when in the presence of this Polish master. C.

Grainger's Works Break New Ground

Although Percy Grainger has been immensely popular in Norway and Denmark and his compositions much performed there for many years, he has never toured Sweden. Reports from Sweden show, however, that his orchestral works figure on several programs there this season. There have been several performances in Gefle of Grainger's Mock Morris and Molly on the Shore at symphony concerts of the Gefle Orkesterforening (conductor, Ruben Liljefors), while orchestral performances in Stockholm of Grainger's Colonial Song, Molly on the Shore, and Shepherd's Hey are scheduled by Stockholm's leading orchestral society, Konsertforeningen (conductor, Franz von Hoeslin).



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"It is not too much to say that a music season without Kreisler may be borne with equanimity when one has had opportunity to hear this Frenchwoman."—*Los Angeles, (Cal.) Examiner*, Los Angeles, Cal.

"Not since Kreisler played here has a fiddle sung to a Toledo audience so exquisitely as did Chemet's."—*Toledo Blade*.

"Kreisler himself could scarcely have given a critical audience more genuine pleasure."—*London, (Eng.) Daily Telegraph*.

"The greatest treat we have had in the music of the masters perhaps since Kreisler visited us."—*Dublin Irish Independent*.

"We heard music, the like of which no one since Kreisler has rendered in Dublin."—*Dublin Irish Times*.

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Chamlee Reveals Difficulties of Opera Singer

"I have no idea," declares Mario Chamlee, American tenor of the Metropolitan Opera Company, "when I hear another singer on the stage what impression his voice is making to those seated in the auditorium. It is necessary to go out front to listen properly both for quality of tone and volume. This peculiarity of acoustics is the cause of much of the strangeness felt in a stage debut; one has no idea at first what impression he may be making."

"Added to this uncertainty about the very sound of his own voice, the singer is confronted with all the intricacies of 'stage business'—bodily movement, the importance that acting in opera has rightly come to assume and the necessity for an intelligent change of national idiom with the change in costume. There is no comparison between the pupil's work in the studio and a performance on the stage before hundreds of people."

"The singer of opera is occupied with so many things that do not distract the student; therefore no advice of his teachers will save him when he faces his public, beyond a certain initial point. It is his problem, and his skill in solving it is the factor which enables him to succeed or thrusts failure upon him."

McQuhae's Pastime

Allen McQuhae, when he is in New York, stays at the Hotel Hargrave on 72nd Street. There he amuses himself, between rehearsing for his New York recital, his appearances with the Oratorio Society, his making of phonograph records and various other activities that he must attend to, being a very busy artist, in making radio receiving sets. Being at one time in his life a mechanic, a railroad fireman, a Klondike miner, a ranchman and a number of other things, Mr. McQuhae is capable of doing almost anything. He is now interested in radio and in his hotel room at the Hargrave he has a new receiving set which he has simplified so that without getting out of bed he can tune in on any station he likes. Mr. McQuhae declares that he has made at least twenty such sets, some of which he has sold for as much as \$175. He has no intention, however, of going into the business and he will not take orders, as his concert tours interfere too much with any regular delivery. Mr. McQuhae was very modest when it was suggested that he might enter the list of the great artists who are also inventors.

Brailowsky in Demand

Alexander Brailowsky is facing a very busy season in the next two months as a result of his tremendous success at his three New York recitals. Carnegie Hall was packed to the doors for his all-Chopin program on January 10, and it is probable that another recital will be arranged for him in New York before the season is over. Boston has asked for a return engagement and he will give his second recital there on January 30. Washington will have an opportunity to hear him play when he gives a recital there on February 4, and his appearance with the Chicago Orchestra, Frederick Stock conducting, has been definitely set for February 5 and 6. It has also been arranged for Mr. Brailowsky to appear as soloist with the New York Symphony Orchestra, Bruno Walter, conducting, in New York this season at a date to be announced later. I. E. Suckling of Toronto has asked that he come back this season, so he will play there again on March 6. A Chicago recital is also being arranged for Mr. Brailowsky, the date of which will be announced later.

Poem to Bori

Charles L. H. Wagner of Boston, Mass., after hearing Lucrezia Bori on the radio, wrote the following poem to her:

WHEN BORI SINGS

The gates of Heaven open wide,
Angelic choirs are stilled,
And golden-throated song-birds hide,
Their pipings sweet, are quite outvied
And all the world is thrilled
When Bori sings.

A painted sky, like sunrise, lights
The soul, by colors flung
In picture notes with upward flights;
The thrilling euphony unites
Rich harmony with tongue
When Bori sings.

'Tis sacrilege to speak a word
And hushed is every sound,
The heart-strings of the gods are stirred
With vibrant tones by her conferred,
Apollo is uncrowned
When Bori sings.

Heifetz Announces Program

Jascha Heifetz will include on his Sunday afternoon, February 1, program—his second violin recital of the season at Carnegie Hall—Joseph Achron's Serenade, which he will play for the first time in America. Other numbers include: Pietro Locatelli's sonata in F minor, Castelnuovo-Tedesco's Ritmi, Ravel's Menuet, Palmgren's Humoresque, Sarasate's Malaguena and Habanera, and numbers by J. Mouret-Dandelot, Couperin-Press, Destouches-Dandelot, and Bach-Kreisler. Isidor Achron will be at the piano.

Matzenauer's Concerts

Margaret Matzenauer, free from her duties at the Metropolitan Opera House for a few weeks, will spend a busy month of February on a concert tour. Mme. Matzenauer will appear in Boston with the Boston Symphony as soloist on February 6 and 7. On February 8 she appears as Dido in Henry Purcell's Dido and Aeneas, England's oldest opera, in the production by the Friends of Music when George Meader will be Aeneas; 11, in Zanesville, Ohio; 14, in Poughkeepsie, N. Y., and then she goes West.

Allen McQuhae Wins Approval

Allen McQuhae, who was the tenor soloist with the Oratorio Society last month, recently scored a second emphatic success, this time at his Carnegie Hall recital. According to F. D. Perkins, of the New York Herald-Tribune, "Mr. McQuhae's singing showed notable progress from the time of his Town Hall recital two seasons ago and suggested his place among the active concert tenors." In fact all the critics were warm in their praise of the singer's voice, style and progress in his art.

Mme. Leschetizky Discusses the Ideas and Ideals of Leschetizky

Many erroneous ideas attributed to Theodor Leschetizky are being given circulation in America, declares Mme. Leschetizky. Many teachers who claim that they received their training from the great Viennese master are passing on false notions of what Theodor Leschetizky stood for, she says. She talked of all these things freely the other afternoon in her room in a New York hotel and laughed at the queer ideas and distortions she found.

"I hear a great deal about relaxation," began Mme. Leschetizky. "People talk about relaxation in regard to piano-playing as if it were one of the central points of Leschetizky's teaching. That is not true. Relaxation is nothing new. It should be taken as a matter of course. Of course, it is necessary, just as every art must have its meter, relaxation has the same importance to piano playing as the meter has to any art."

"Much more important than relaxation, of course, is concentration. Relaxation follows concentration. It was a secondary thing and concerns what I call the meter."

"Another false idea I hear a great deal about is the constant reference to Leschetizky as a technician. He was not a technician. He always stressed the idea that technic was only the means. He liked to compare technic to money. 'You need money,' he used to say, 'in the ordinary affairs of life. So you need technic in piano playing.' Then he compared pianists to actors, for actors, too, must have their technic. A pianist, he said, was like an actor, for he has something to say, but the lines he speaks are written by another; he must find what the playwright or the composer intended and mold his personality accordingly. But the great actor and the great pianist give a great interpretation to the role. It think that is what Leschetizky meant by technic. The pianist, like the actor, may have something to say, but he says it through his technic, using it as a means."

"Of course, Leschetizky's chief idea was interpretation, and he never forgot the importance of rhythm, for it was the matter of rhythm he always stressed, but for that there can be no method. For that one needs what one might almost call a spiritual technic. One of Leschetizky's favorite sayings was, 'My method is that I have no method.' And such had to be his method because so many different kinds of people came to him. There was the finished artist who had spent years on the concert stage and could not make a success and who came to him to find out what the trouble was; there were the prodigy children, who had great talent but knew nothing; there were the teachers, who wanted to learn his methods so they could go on and teach."

"The most valuable thing Leschetizky gave to all his students was himself, everything he had and knew. No teacher ever gave such a foundation, such a basis, and you can see his influence continuing like a red silk thread through the careers of his pupils. I do not believe Liszt, though he was a great teacher, gave such a foundation, such a basis on which to build one's art. Interpretation and tone were his chief points of emphasis. I like to hear him called 'the bel canto of the piano.'"

"Leschetizky used to say that he learned something every day, that each pupil taught him something new. Three things were necessary, he repeated, in the making of a great pianist: A first class teacher, a first class pupil, and time, but most of all a first class pupil. And he was so young, so human. You cannot replace his human point of view, his love for his pupils. He used to say, 'I have no family; my family is composed of my pupils.'"

"He liked Americans particularly, because he said they were extremely intelligent and Americans always look for the best. Of course, he had many offers to come to this country, but he always said it was better if Americans came to him."

"I think he started the real science of the piano teaching. He believed in the control of the intellect, in studying a composition, eliminating all emotion, all feeling, but just analyzing it and taking it apart until it is learned. And then, after it is thoroughly mastered, then, as he said, you can let go. But he was very humble, always. He taught humility toward the composer and real reverence for the great works."

"You should write a book about him," it was suggested.

"I have often thought of doing that," Mme. Leschetizky answered, "but there are so many books written about him. There are many mis-statements in them, perhaps I should correct some of them, but Leschetizky did not believe in books, that they could teach anything. He used to say he was 'empiric' whenever anybody asked him to write his ideas into a book. But I would like to write something which had to do only with his ideas, some articles perhaps that did not attempt to teach, but merely repeated some of the things he said."

"American astonished me. You have such a big music public. I see such crowds in Carnegie Hall; your concert halls always seem to be filled, especially at the orchestral concerts, but then you have such fine orchestras. The Philadelphia Orchestra I have heard and the Chicago Symphony, of course. There is not so much chamber music here, but that will come in time. You will develop a taste for it."

"I meet so many friends here, too, that I knew in Berlin and Vienna and Paris. You know, New York reminds me of Berlin before the war. All the musicians and especially all the pianists are here. There is much talk, much discussion about piano-playing, a feverish movement, a hurry, an excitement, the spirit, the atmosphere of New York is charged with electricity. It is very much like Berlin just before the war broke out. But it is interesting and I like it."

Hansen's Dates

Cecilia Hansen, Russian violinist, who, with her husband and accompanist, has been repeating this season her sensational playing of last season, has a busy month of February. February 5 Miss Hansen will play in Cincinnati; 8, in Fall River; 10, in Buffalo, as soloist with the Cincinnati Orchestra; 13, in Minneapolis; 16, in Wilkes-Barre, Pa., and in Albany, N. Y., in a joint recital with Alfredo Oswald, Brazilian pianist, on February 17.

Chamlee Records Buzzi-Peccia Song

Mario Chamlee has recorded Buzzi-Peccia's Spanish Serenade, Paquita, for the Brunswick. This song has recently been published by G. Ricordi.

Thirtieth Season

Cincinnati Symphony Orchestra

FRITZ REINER, Conductor



Oval insert photo of Fritz Reiner by Bain News Service

REINER CONDUCTS LONDON SYMPHONY ORCHESTRA, QUEEN'S HALL, LONDON, MAY 27TH, 1924.

"Shows himself a conductor of **pre-eminence**." "Gives to the performance a rare distinction and dignity worthy of the divine beauty of the composition (Brahms Sym. IV)." "Reiner's suave yet forceful personality and his undoubted **genius** for conducting made him catch on at once, and he received an **ovation** such as is rarely bestowed upon a newcomer." "Made the performance the **event** of the season." —Comments of London critics.

PRAGUE, MAY 30TH AND 31ST.

Reiner conducts at the International Musical Festival as the American representative and also, in response to an eleventh-hour request, as the English representative. The London Times said: "Reiner was the **hit** of the Prague Festival. . . . scored great success in conducting Bax Symphony. . . . He was the **chief impression** of the Festival."

NEW YORK, JULY 24TH-AUGUST 8TH, 1924.—

Press Comments.

"Reiner **triumphs** in Stadium."

"Striking musical personality."

"A Pre-eminent **master** of the orchestra."

"A **great** Strauss conductor."

"Carries orchestra with him by the sheer domination of his will. He plays upon it with **perfect virtuosity**, as though it were a single instrument under his hand."

CINCINNATI SYMPHONY ORCHESTRA

"The Cincinnati Symphony Orchestra is one of the **greatest orchestras** in the world."—Atlanta Constitution.

"An exceedingly plastic organization, skilled and trained in the art of **perfect ensemble**, playing to a degree seldom encountered."—Cincinnati Enquirer, October 25th, 1924.

"A perfect concert."—Cincinnati Times Star, November 8th, 1924.

"We enjoyed one of the greatest musical **treats** of the season. A splendid orchestra under the direction of Reiner gave a wonderful interpretation of a well balanced program."—Birmingham, Alabama, Post, December 10th, 1924.

"Audience was **wildly enthused**."—Chattanooga News, December 13th, 1924.

"The orchestra playing magnificently : . . program to be taken as an example. . . . The effect is wonderfully **virile and compelling**." —Indianapolis News, December 23rd, 1924.

CINCINNATI SYMPHONY ORCHESTRA ASSOCIATION COMPANY

Times-Star Building

ARTHUR JUDSON, Advisory Manager

Cincinnati, Ohio

AMERICA ACCLAIMS ELECTRIFYING METROPOL LAWRE "STOPS THE WINNING



© Phelan Studio

Deems Taylor, World, January 3.

The surprise of the evening, one of the biggest surprises that a Metropolitan audience has received in some time, was the Ford of Lawrence Tibbett. This young American baritone, who had been lurking about the Metropolitan last season in minor roles like Valentine and Silvio, suddenly came into his own last night with a performance of amazing vocal richness, vitality and dramatic resourcefulness.

His voice ere this has been recognized as a beautiful one, but I doubt whether any of his listeners had suspected that he could sustain the exactions of a role like Ford. His acting was even more of a revelation. He handled the difficult interview with Falstaff in the second scene of Act II with a skill equal to Scotti's, and his delivery of the monologue that followed was one of the dramatic high spots of the evening. The audience greeted him with thunderous enthusiasm at the close of the act.

Brooklyn Eagle, January 3.

Honors went to Lawrence Tibbett, whose Ford was a masterly bit of operatic virtuosity. Mr. Tibbett, the young Californian who joined the company last season received such an ovation as has never been accorded an American singer in the Opera House. At the close of the first scene in Act Two the quite evidently spontaneous enthusiasm of the house held up the performance for 15 minutes—Mr. Tibbett would not take a curtain call alone until, the lights having been diminished and the act about to go on, he was forced to come forward to curb the applause. It was, in its way, a joyous riot.

The performance which he gave was amazing from one who until now has shown only a pleasant talent. He has become in a single performance a singer of extraordinary parts—for his is the best young baritone voice possessed by the opera house—and an actor of subtle talent.

FEW DATES AVAILABLE LATE SPRING

Reprinted from

The New York

NEW YORK, SATURDAY

AMERICAN BARITONE STIRS OPERA HOUSE

Unprecedented Scene When
Lawrence Tibbett Fails to
Realize He's Made a Hit.

GETS ROARS OF APPLAUSE

"Falstaff" Audience Demands
His Appearance After His Bow
With Scotti, Singing Title Role

By OLIN DOWNES.

The revival of Verdi's "Falstaff," last night in the Metropolitan Opera House, was the occasion of an incident which occasioned considerable excitement and was quite without precedent in the history of the organization. The evening also produced the most brilliant performance that has been given in the opera house this season.

The Falstaff was Antonio Scotti, who art requires no description or laudation today. The Ford was the young American Lawrence Tibbett, who last season became a member of the Metropolitan Opera Company, and who has since advanced very rapidly as a singer and dramatic interpreter. At the end of the second act comes the scene between Ford and Falstaff, in which Ford comes convinced that his spouse is untrue, plotting infidelity, and, alone the stage, intones his monologue of suspicion and jealousy. "E sogno."

MAN
Evans
527 5th Ave.

SHER OWN! **SCENE IN** **AN OPERA HOUSE WHEN—** **RENCE TIBBETT** **"HOW" IN FALSTAFF REVIVAL** **UNPARALLELED OVATION**

Page

Times

ANUARY 3, 1925.

scene Mr. Tibbett delivered with
ity of vocalism and interpreta-
which constituted one of the high-
lights, and one of the strongest in-
al performances of the evening.
curtain fell the house burst into
ed applause. In response to the
he, which kept up and increased
ime for many minutes, various of
ncipals appeared. Then Mr. Tib-
nd Mr. Scotti appeared together
ceived ovations.

ience Demands Tibbett Alone.

at it was evident that the audi-
ished Mr. Tibbett and none other
e attentions. But this singer did
me before the curtain alone.

commotion in the theatre in-
d. Some began to stamp, whistle
atcall. Cries of "Tibbett!" came
various parts of the house. There
o response. For awhile no one
ered before the curtain; the lights
owered and Mr. Serafin, the con-
raised his baton for the next
to begin.

found it impossible to proceed.
monium grew. Even the elect in
axes began to take more than a
interest in the proceedings. The
ce, justly or unjustly, had gained
pression that Mr. Tibbett was not
d to come before them and re-
their appreciation and had de-
ed that the performance should
further until he had done so.

as Mr. Serafin who ended the
es. He sent one of the orchestra
s back stage to request that Mr.
t be allowed to appear. The cur-
parted, the young singer stepped
e front of the stage, bowed low
peatedly to the excited assembly,
he performance proceeded. An
can audience had decided that one
own nationality should be prop-
ecognized for his talent, and that
the incident.

Tibbett gave a performance that
can only be described as a
feeling its business of accept-
ment vocal quality. He had
in earlier performances—notably
"Tales of Hoffman" earlier in
season—his intelligence and his
He had last night the most con-
le part we have heard him in-
s, and in that part demonstrated
the fitness for it. He is evi-
of the important acquisitions of
ropolitan company.

Salter
New York

W. J. Henderson, Sun, January 3.

Lawrence Tibbett makes a manly
figure of Ford and sings the music
very well indeed. The part is
easily spoiled by sentimentalizing
or, on the other hand, by too bois-
terous farce. Mr. Tibbett moved
skillfully along the middle line.

Mr. Tibbett's performance won him
an unprecedented ovation at the
conclusion of the first scene of the
second act. Both principals received
half a dozen curtain calls after their
duet in the Garter Inn, but it was
Mr. Tibbett, one of the two stars
of the garter who stepped alone be-
fore the curtain to receive thunder-
ous applause from an enthusiastic
audience who had called loudly and
insistently for all of fifteen minutes
in a darkened house for the young
American from California. Los
Angeles papers please copy. In
short the audience's fifteen minute
recess was a graceful tribute to a
young singer upon whom the pub-
lic's approval has increasingly cen-
tered in the last year.

Lawrence Gilman, Herald Tribune,
January 3.

But though Mr. Scotti was the
dominant figure in the cast, it must
be recorded that it was a young and
relatively obscure American singer
who walked away with the chief
honors last night. Indeed, he suc-
ceeded in stopping the show. This
unheard of deed was accomplished
by Mr. Lawrence Tibbett, the
youthful California baritone, who
joined the Metropolitan ranks last
season. He was the Ford of last
night's cast, and his magnetic and
authoritative performance in the Inn
scene of the second act took the
audience completely captive. After
the curtain had fallen on the scene
they kept up a tornado of applause,
shouts, whistles and catcalls, paying
no attention whatever to the fact
that Mr. Serafin was politely im-
patient to get on with the next scene,
and that the modest Mr. Tibbett
quite evidently did not want to get
between the limelight and Mr. Scotti
and take a curtain call alone.

But his compatriots would not let
him off (for this was no claque-born
riot, but honest American enthu-
siasm). And so, finally Mr. Tibbett
showed himself alone before the yellow
curtains, the audience split the
roof and then the show proceeded.
Mr. Tibbett deserved his ovation.
He has made astonishing progress
since he joined the company and
last night he gave a performance
that was irresistible in its fire and
grace and skill.

Ernest Newman, Post, January 3.

The best individual piece of work
of the evening was that of Mr.
Lawrence Tibbett as Ford; and the
audience showed its liking for it by
refusing, after a scene that can
rarely have been witnessed in a
theatre before, to let the opera go
on until the young singer had been
allowed to take the curtain alone.

Mr. Tibbett's Ford was, after
Chaliapin's Boris, the subtlest piece
of acting we have had this season at
the Metropolitan: the character
moved throughout with the ease and
naturalness of life.

Pitts Sanborn, Telegram & Mail,
January 3.

It was worked out with pene-
trating intelligence to the minutest
detail; it was as notable for distinct,
unforced expressive diction, for art-
fully varied tone color, and for skill-
ful phrasing of the music, as for its
dramatic accomplishment, and it all
hung together; in short, an authentic
and impressive portrait of the irate
Lancastrian burgher of Windsor.

Leonard Liebling, American, Jan. 3.

A revelation was Lawrence Tibbett
as Ford. He had given no previous
indication at the Metropolitan of
such talents as he revealed last
night. His costume, make-up, and
bearing were aristocratic. His voice
sounded mellow. His singing style
was most finished. His histrionics
were of the most approved school.
He scored a striking success.

Frank Warren, Eve. World, Jan. 3.

Know ye one Ford in this place?
'Tis Master Lawrence Tibbett, a
Californian, by my faith, and in his
second year at ye opera house. Yet
this lad stopped the show. Specta-
tors were dumfounded at the sud-
den progress Mr. Tibbett displayed
and, following the first scene of Act
2, Ford's big chance, the audience
would not permit the yellow cur-
tains to part until the young bar-
itone had appeared alone. A ten-
minute demonstration attended by
yelling, whistling and cheering.
Scotti may have been the Fat
Knight, but it was also a fat night
for Tibbett.



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NEXT SEASON NOW BOOKING

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THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Company
Devoted to the Interests of the Piano Trade.

NEW YORK, JANUARY 22, 1925. No. 2337

There are half a dozen excellent comic operas to be heard in New York at present. Another sign of real musical progress in our town.

It is well that the compositions of the masters are referred to as "musical literature." Nine-tenths of the books written about music most assuredly are not literature.

Tut-an-ah-men's tomb is to be reopened and they may yet find a hieroglyphic recording the fact that he was the first fairly white man to say: "I love the cello because it sounds so like the human voice."

Stravinsky is said to be a good business man. Old timers can remember when Strauss was attacked bitterly because he not only realized that his compositions had a market value but also knew how to get it.

The Metropolitan Opera is going to have its own little Bayreuth Festival during February and March in the form of a series of six special Wagner afternoons, beginning with Tannhäuser on February 18, running through The Ring and ending March 26 with Die Meistersinger.

Serge Koussevitzky did a very graceful thing in inviting Henry Hadley to replace him as conductor of the Boston Symphony Orchestra during a week's vacation he will have in February. Mr. Hadley will conduct the regular concerts in Symphony Hall, Boston, on February 6 and 7, and a concert in the Cambridge series on February 5. Unless our memory deceives us, this will be the first time a native American-born conductor has ever led complete programs of the Boston Symphony Orchestra at its regular concerts.

The symphony orchestra musicians of New York are out for an increase in salary, which will mean an addition of many thousand dollars in the budget for the Philharmonic, the New York Symphony, and, doubtless, for the Metropolitan Opera, whose men are also members of Local 802. Players in these orchestras, bound by contract for four concerts and four rehearsals each week, are thus obliged to devote practically all their time to it. The minimum wage is \$60, though, as a matter of fact, very few get as little as this. Some solo players get three times the amount or more. The average is said to be about \$85. Just what will be the answer of the guarantors, who already meet each season's deficits that are well up in six figures, remains to be seen. That an eventual disbandment of either orchestra will be

caused is much to be doubted. In all probability some compromise will be reached after long negotiations, as was the case in the similar situation in Philadelphia which arose two years ago.

Most ungallantly, the music reviewer of the New York American said last week: "A horse fell on a Wagnerian prima donna the other day at a Metropolitan Opera House rehearsal of *Götterdämmerung*, and almost finished her. In the good old days of bulbous and beer-nourished Brünnhildes, had one of them fallen on the horse, the damage would not have been to the prima donna."

It was Old Home Week for John McCormack at Carnegie Hall last Sunday evening when he sang a program which included several old American ballads, and gave among his encores a number of his early favorites. The audience knew them as well as Mr. McCormack did. Edward Schneider had not played more than three notes of the introduction to I Hear You Calling Me before there was a quick outburst of applause and the same was true of Mother Machree. Mr. McCormack was in very best voice. It is a good bet that he enjoyed singing as much as his audience enjoyed hearing him.

It is peculiar that the Scriabin piano concerto should have waited so long for a performance in America. As far as the records show, the first actual performance was given in Boston last week when Marjorie Church played it with an orchestra of Boston Symphony players, directed by Wallace Goodrich. The work made a very strong impression on an audience of three hundred which had assembled for a large musicale in the rooms of the Women's Republican Club and which was enthusiastic over it. The first public performance is announced for March, when Gitta Gradova, known as a Scriabin specialist, will play it with the St. Louis Orchestra under Rudolph Ganz.

We read with regret the other day a foreign dispatch telling of the death of an old friend, Ferdinand Loewe of Vienna. When we first knew him he was dividing his time between Munich and Vienna, conducting a regular series of orchestral concerts in both cities. After the war he became director of the State Conservatory of Music of Vienna, a post he resigned a year or so ago on account of ill health. He was a thoroughly competent conductor and a most amiable gentleman. And such is fame that the copy reader whose duty it was to stick a line of description into the brief cable from Vienna that appeared in some of the dailies, confused Ferdinand Loewe with Karl Loewe, who has been dead many, many years, and referred to the good conductor as "the famous writer of German ballads."

Last Thursday afternoon the Rochester American Grand Opera Company gave its first production of an entire opera. Faust was the work chosen, presented in a version which had been prepared by the dramatic director of the Eastman School of Opera, Vladimir Rosing, in a way especially planned to emphasize the realism of its dramatic story. Frank Waller conducted. All reports state that the performance was an unqualified success and that two young American singers of much promise were revealed. (See news account in another column.) This Rochester venture is the most serious step that has yet been taken toward opera in English by an all-American company. The uncontested success of the two first performances should, and doubtless will, encourage George Eastman to go on with his project, which is no longer in the experimental state but an assured thing.

Pavlowa is off on a long, long swing around the circle, one that will, in fact, take her all the way round before she finishes. At the end of her present tour of the States, which will finish in Southern California, she will go directly to Mexico, visiting the capital city for the first time in seven years. Later, on her way back to Paris, she will go to Havana for the third time. These, it is announced, will be her farewell appearances in Mexico and Cuba, just as her last visit here was said to be her New York farewell. After Cuba she will go on to London for the summer and then to Australia on her farewell tour. After that, one hears, she will appear only for short annual seasons in London and Paris. One hopes that the stories of her practical retirement are not true. New York would miss her. She is much too young a woman and too marvelous a dancer to stop now.

TOO MUCH JAZZ?

A sweeping question and an important one! It is not possible to answer it in full or with authority at the present time. The best we can do is to give it consideration in the light of what radio is and what it is likely to be in its subsequent development.

The first thought is this: Will radio ever arrive at a point when music of the best sort, performed by high class artists, will be the rule rather than the exception? At the present time, advertising interests furnishing much of the music, there is a little good music well given, a good deal of good music very badly given by inferior artists and amateurs, still more bad—or, at least, frankly popular music—some of it excellently given, some of it not only bad musically but also badly played.

The Victor Company is putting out a few good artists, but one looks almost in vain over the long lists of radio programs published daily in the papers for other artists of equal merit.

So much for musical artists. As for the balance of the musical programs, they consist chiefly of jazz orchestras, some good, some not.

Radio fans, for the most part, say that there is a great deal too much jazz. It is natural that there should be, for jazz orchestras are employed largely in hotels and dance halls which call attention to themselves by having the proceedings broadcasted. It costs them very little. The orchestra is doing its regular work. To hang a microphone in front of it does not add to or otherwise alter the work. The broadcasting charge goes down as a minor item on the hotel or dance hall's advertising budget. Hence the jazz.

And these very considerations—purely economic, as every reader will see—show pretty conclusively the difficulties that are to be encountered by endeavors to raise program standards in so far as they concern the calibre of the artists who will broadcast. The concert artist will not permit a microphone to be hung above the platform for the very good and all-sufficient reason that it would be sure to cut into the box-office receipts. The concert artist will rarely or never be engaged to broadcast for concerns that wish to advertise themselves, owing to the great expense involved, and it will probably be only occasionally that such companies as the Victor, directly interested in music, and in community interest with the artists themselves, will find it advisable to have their leaders broadcast—and perhaps, under the present courtesy arrangement, difficult to develop into a permanency.

It is impossible to make any authoritative statement or prediction as to the future in any of these matters, but at least it seems fair to assume that broadcasted programs will not become universally good until some plan is devised by which good artists can be adequately paid for their services. And this, by means of a stamp tax on radio sets and parts, or by some other means, is said to be impossible until broadcasting is of far greater scope and more unified.

Meantime, however, there is another growing feature that is likely to have a broad and far reaching influence on the entire radio business and on music as well. This is the appalling oversupply of broadcasted jazz. The radio public is fast nearing a point of rebellion against this feature of the programs that are being offered. Thousands upon thousands of radio fans are nightly tuning in to this or that station, only to switch off in disgust when they hear jazz coming through. And on the principle that too much of a good thing is worse than none at all, it is not entirely outside of the realms of possibility that this surfeit of jazz will so disgust people that jazz itself will ultimately suffer.

Whether that should be considered a benefit or not must depend entirely upon what is to be given in exchange. For jazz well given is infinitely better than classical music badly given, or, worse still, sweetly saccharine sentimental music such as our forefathers used to get as the chiefly available popular brand. But the public will not accept that any more than it will accept the surfeit of jazz. Does it not seem, then, that one may confidently count upon a definite improvement in the average of musical taste as a simple direct result of surfeit and disgust?

And the result will be—will it not?—that the broadcasters will ultimately find themselves forced to pay their artists so as to provide the high class offerings that will be demanded. And, of course, the public will pay. The public always pays. The public ought to pay.

VARIATIONS

By the Editor-in-Chief

Have you ever read Massenet's memoirs? In them he amused himself by prophesying how the news of his death would be received in Paris. "One evening paper, perhaps two," he writes, "thought it better to inform their readers that I was dead. At dinner time some people who knew me talked about the event. A few words were mentioned about it during the day, and in the theaters in the evening. 'Oh, he is dead!' said one. 'Then there won't be so many of his plays performed in future.' And my soul was listening to all the noise of the city. We, my body and my soul, were parting. As the hearse was going along the noise diminished, and I knew, inasmuch as I had taken the precaution to have my vault some time before, that when the heavy stone is sealed up, it will be closing the door of forgetfulness."

On another occasion a fledgeling composer took his first opera to Massenet.

"You know, of course," began the visitor, "that Moliere used to read his pieces to an old woman, in the belief that scenes which found favor with her would be liked also by the audiences. My reason for asking you to listen to my work is somewhat the same. I know that whatever pleases you will also please the public."

"You are very kind," replied Massenet, "very kind, indeed, but really, since you are not Moliere, I see no reason why I should be your old woman."

Once Massenet was compelled to listen to a youthful prodigy, and to give his opinion.

"You have talent," he said to the little pianist, "and with proper diligence and perseverance you ought to be able to —"

"Oh, I would love to compose, too," interrupted the prodigy; "how shall I set about it?"

"You will have to learn a great deal more and become older."

"But you composed when you were thirteen."

"Yes," acknowledged Massenet, "but I didn't ask anyone how to do it."

Massenet was asked whom he considered the greatest French musician. He replied unhesitatingly, "Saint-Saëns. He has style, grace, learning, inspiration, form, imagination —"

"I am surprised to hear you praise him," remarked one of the listeners.

"Why?"

"Because he took occasion recently to disparage all your works and to attack your latest opera in particular."

"Did he really?"

"I heard him do it."

"Well, you see," answered Massenet with a fine smile, "I don't mind that at all, for Saint-Saëns and I have an understanding always to say exactly the opposite of what we really think about each other's compositions."

Heine now is accused of having received money from Meyerbeer to praise him. Wagner received money from Liszt, and abused him. Take your choice.

Otto H. Kahn, referring to our recent suggestion that he should be appointed this country's national Minister of Fine Arts, writes as follows: "Be assured that I greatly appreciate the friendly opinion which you are good enough to express, but fortunately for the country and for myself, your design to make me the Judge Landis-Will Hays of Music will not enter the portals of reality." More's the pity, for Mr. Kahn would be the people's choice.

Ethics is what most musical artists have until they are offered less than their usual fee for a public appearance.

Dear Sir:

I am not a subscriber of your review. But operating an elevator here at the Breakers—a certain person read it, and I get it when there are finish. And I have been much impressed with this book.

Chiefly because of its art. For a year or more I too have been considered a very good Soloist—for my musical ability.

My "Baritone Voice" is one the various paper have put as of rare musical quality.

But I am not contented in this stage.

I want to become "great." All that can be had in vocal training, or culture.

For this reason I am leaving soon. On a tour of the south, singing where ever I am given an audience.

That I may get scholarship funds to enter the New England conservatory of music.

Where I have recently connected myself. One or two

churches, those whom know me is going to have a special collection for me.

Which I am indeed very thankful. Now what I am talking to you for is this.

I see often in your review some wealthy person given funds or dieing and leaving same for scholarships of some kind. But of course they or white and I am colored.

And belonging to the colored race one seldom if ever meet such fortunes.

So I am asking of you would you be kind enough to run an insertion in your Review as an appeal to some one whom would care to help—such a cause.

Or I will gladly pay your price for same.

Hoping to hear from you soon,

Sincerely,
(Signed)

WILLIAM K. MCINTOSH, JR.,
28 N. Delaware Ave.,
Atlantic City, N. J.

Sometimes a pianist's hands do more flying than his imagination.

Does not Dudley Field Malone hit the nail on the head, as it were, when he says that this is the "machine age"?

"How did my son play at the symphony concert tonight?" a little old man asked the critic as the latter was leaving the hall. "Who is your son?" inquired the picadore of the pen. "He has the inside position, in the last row of the second violins," was the answer.

It isn't that art really is dead, as George Moore asserts, but that the public has stopped buying his books.

Leo Liepmannsohn, Berlin bibliophile, offers for sale 2,093 books on the theory of music. Of course, no two of them agree.

An evening paper asks: "What Are Women Not Doing?" For one thing, they no longer are snipping souvenir rear locks from the heads of pianists and violinists.

Some time in the sixteenth century the Ancient Customary of Brittany contained these passages which were reflected in a law passed in 1572:

"Among those who are regarded as infamous in the eye of the law, and incapable of acting as witnesses, are lewd women, hangmen of thieves, horseknackers, hawkers of pastry and, amongst others, 'retailers of wind,' that is to say performers on the violin and bagpipe, mountebanks and players, who lead a life full of infamy and scandal. Because, in point of fact, there is no profession more infamous and more remote from the natural duty of all men than that of devoting one's life to the amusement of others."

A musicians' country club is being talked about for New York, and one of the attractions is to be the absence of a piano. Goodness gracious, how then is a member to say, and illustrate, "It goes like this"?

One must suspect that the reason Shakespeare's "Love's Labor Lost" never has been set to vocal music is because the clown, Costard, has to use the word "honorificabilitudinitatibus."

Sydney, New South Wales,
December 15, 1924.

Dear Variations: Clarence Lucas writes of the critic, "nascitur non fit." Does this mean that no critic is fit to be born?

We have just had The Immortal Hour in Sydney. Do you think the title might be amended to The Everlasting Hour? And can a plethora of mystical vitamins make up for a rarity of red corpuscles?

Is it true that Darius Milhaud the First boasts that he wrote The Rose of Persia?

And have you added to your winter reading list: Newton's Principia, Laplace's Le Mecanique Celeste, Messalina (Boni & Liveright)? Modesty forbids me to mention the author of the last-named.

Yours truly,

VIVIAN CROCKETT.

A recent issue of the Toronto Daily Star speaks of "a number of selections from the compositions of Bergerettes, the composer of the 18th century." He probably was first cousin to those other celebrated composers who flourished in his period, Sonatas and Allegrettos.

These typhoid days we are avoiding oysters, celery, red meats, and ukulele performances. The other day we had a terrible fright because of a pain

in the back, one of the symptoms of typhoid. However, much to our relief, we traced it to the fact that we had sat through an entire Bruckner symphony at a recent orchestral concert.

A German surveying ship recently discovered the deepest known spot in the ocean. It is near the Philippines, about forty sea miles off the north coast of Mindanao. The record sounding showed the amazing result of 9,780 meters, or 406 feet more than six miles. At last the place has been found where to bury the Bruckner symphonies.

Not long ago this column published a mention of Ballantine's clever piano variations on the theme of Mary Had a Little Lamb. We are in receipt of the attached program, forwarded by Sigmund Spaeth:

UNIVERSITY SCHOOL OF MUSIC

University of Arkansas

FAYETTEVILLE

Henry Doughty Tovey, Director

Season 1924-1925

RECITAL

Given by

Pupils of Henry D. Tovey

FRIDAY AFTERNOON, DECEMBER 12

PROGRAM

VARIATIONS ON MARY HAD A LITTLE LAMB IN THE STYLE OF TEN COMPOSERS

ARRANGED BY BALLENTINE

| | | |
|---|---------------|--------------|
| The Original | Miss Comstock | |
| Agnelhetto in C | Miss Owen | Mozart |
| Adagio | Miss Tribble | Beethoven |
| (der Grafen Marie von Lammlein-Plutschsky gewidmet) | | |
| Demi-Moment Musical | Miss Bates | Schubert |
| Nocturne (posthumous) | Mr. Leighton | Chopin |
| Sacrificial Scene and Festmahl | Miss Harwell | Wagner |
| (from the tenth act of Lammfell) | | |
| Valse funebre | Miss Keller | Tschaikowsky |
| Mruks Klonh Lmbj | Miss Gosnell | Grieg |
| At a Lamb | | MacDowell |
| Far off awhere the Celtic sun | | |
| Doth fold its fading feet | | |
| A lassie croons a pedal point | | |
| A lamb suspends a bleat | Miss Wood | |
| The Evening of a Lamb | | Debussy |
| (Nerveux et Calme; en frissonnant) | | |
| Grand Etude de Concert | Miss Wiles | Liszt |
| (pour les deux mains, les bras, les epaules, le dos, et la chevelure) | | |
| | Miss McGill | |

J. P. F. says that he intends to write a new version of The Old Folks at Home, and call it The Old Folks in the Cabarets.

Soon the tariff question will come up again in Washington. The real question is: Shall there be an import tariff on foreign press notices?

The annual band competition at Manila, P. I., finally narrowed down on January 2 to two organizations which played continuously from 7 o'clock Friday evening until daylight the next Sunday morning. The contest was one of ability and endurance, and ended only with the complete exhaustion of all the performers. The newspaper account says naively: "Greatly to the disappointment of the listening crowds, the affair was declared a draw."

Singers desiring to become members this season of the Association for Insulting the Accompanists should make application early. The waiting list is long.

By the way, Richard Hageman and Andre Benoist agreed with us at the Hofmann-Steinway reception, that all accompanists are divided into three classes: "discreet," "musicianly," and "sympathetic."

Do not miss Balieff's Chauve-Souris, at the 49th Street Theater. It is an evening of original and highly finished art, frolicking, and wit.

A pianist's three periods:—Does not pound enough; pounds too much; wishes he could pound.

We have fathomed the true reason why Parsifal takes up most of the second act in telling that he never has been kissed. It is because no one believes him.

LEONARD LIEBLING.

MUSICAL QUARTERLY

Schirmer's magazine, *The Musical Quarterly*, is probably the best of its kind in the world. It has at its head a man possessing not only learning but also ideals—not at all the same thing and by no means dependent one upon the other. The *Quarterly* was started about ten years ago, and, of course, a certain number of people naturally assumed at that time that it would be a house organ with the prime object of advertising Schirmer's publications. It was with a good deal of surprise that the musical public accepted the fact that the *Quarterly* was not that in any sense of the word but was a thing of far more importance to the world of music, and, incidentally, to *The House of Schirmer*. For the *Quarterly*, conducted as it is, as a magazine of music in the most serious and scholarly sense, catering neither to personal advertising interests nor to the vast number of uncultured or half-cultured musicians with which this country—like all other countries—is filled, nor yet again to the silly and stupid romanticism and sensationalism which some people absorb like dry and empty sponges, has won and continues to win for its publishers a high respect and admiration as a unit in American music, aiming towards the encouragement and support of all that is best and finest in the art and the discouragement of all else.

This purpose is obvious enough, and is attained not by propaganda, not by mud slinging, not by inveighing bitterly and heatedly against the visible abuses which every serious musician deploras, but simply by assuming that there is a sufficiently large, genuinely cultured musical public in the United States to furnish adequate support to an undertaking of this kind, and by assuming that contact with the best musical thought of the world must inevitably aid in upholding the standard here in America. This is, no doubt, a fact. Certainly musicians who have contact only with the rather badly material things of America's majorities must be grateful for the sense of uplift—to use a hated word—that derives from the discovery that there are so many musicians here and abroad to whom music means only art-music, who have no knowledge or thought of "popular" movements, whose musical thought dwells upon a superior plane, to whom abstract musical discussion still seems of importance, and who hate and abhor dilettantism in all its forms.

The *Quarterly* publishes every three months a book of some 150 pages full of articles from everywhere, dealing with everything. The writers are tabulated in the index according to their places of residence. In this January, 1925, issue is matter coming from New London (Conn.), Paris, Rome, Iowa City, Leipsic, Brunswick (Victoria), London, Rye (N. Y.), Berlin. In the next issue, April, there will be articles from writers who reside in Vienna, Madrid, Pittsburgh, Rutherford (N. J.), Berlin, Moscow, Auburn and New York City. And so in various issues the world, and the world of music is covered. Naturally, all of the articles are not of equal interest or equally well written or documented. Naturally, one will vigorously and violently disagree with some of the views and opinions expressed. But no earnest musician will disagree with the spirit which animates such writing, nor upon the value of the contribution to musical art that is thus made by G. Schirmer, Inc.

In the current issue there is a discussion by J. Lawrence Erb on Musical Appreciation as it is now being taught; an extended article about Lalo; a curiously original study of *The Biology of Music* by Walter Dahms (Rome); information about Jewish folk songs; about Beethoven and Therese von Malfatti, about Weber as a writer. There is a discussion of poetry for the composer; an original contribution to musical thought, entitled *Space and Spacing in Music*, by Herbert Antcliffe (London); What Wagner Found in Schopenhauer's Philosophy is told by Elizabeth Wendell Barry, and the noted critic, Adolf Weissmann (Berlin), arouses perfect Wagnerites to anger by his remarks upon the subject of Richard Wagner: Constructive and Destructive.

This is too much for a reviewer to handle, and those interested should get the *Quarterly*. But there is this remark in the last mentioned article which must be quoted: "Will art ever be compatible with healthy nerves? There are nations that strive to make the body healthy, who see in 'sport' their highest aim. Such is the ideal of the Anglo-Saxon. This ideal is not only antagonistic to all romanticism, but might in time become dangerous to music in its entirety."—What a subject for discussion!

And here is another, a paragraph further on in the same article: "Parody, or caricature, is ultra-modern; it is just now a favorite sport among musicians—rhythmical acrobatics, using as an arena the

material of lofty art. But this cannot be the goal of art. Parody, however clever it may be, is an artistic genus of the second rank."

TO ORCHESTRAL COMPOSERS

On page 30 of last week's issue of the *MUSICAL COURIER* there appeared the very interesting announcement of the opportunity that is to be afforded American composers to hear their manuscript compositions played by the Rochester Philharmonic Orchestra. The time for receipt of manuscripts, which must be sent to Howard Hanson, director of the Eastman School of Music, Rochester, N. Y., ends February 15, and all native-born composers who are interested should read the announcement in this paper or elsewhere and act promptly. This announcement was preceded by a short article by Mr. Hanson, giving the reasons which had moved the Eastman School authorities to institute a series of try-out concerts. Owing to late receipt of copy, there was no opportunity to print it last week with the announcement, but it is of such interest that it is given herewith:

"A great amount of material is being written concerning the American composer, some of which is worth while and provocative and much of which is pointless if not definitely harmful. One reads much of the search for the Great American Composer and for the Great American Work. Now this is, for the most part, utter foolishness. For the Great American Composer, if he comes at all, will undoubtedly not come 'solo' but in company. He will be not singular, but plural. This Great American Art will be the product, not of one man, but of several men. And if there is to be one outstanding figure among them, it is extremely unlikely that anyone will recognize him when he does appear—if he has not already appeared. Furthermore, we talk of the Great American Symphony and the Great American Opera as though we should suddenly discover them as completed things in the hands of young composers to whom we have never allowed even the privilege of trying out their own efforts. This talk without work, this vague hoping for an American creative art without a definite plan for its encouragement, is utter nonsense. Why must we Americans demand miracles? Tristan was not Wagner's first opera; Beethoven's *Missa Solemnis* was not his first work; Strauss did not write *Till Eulenspiegel* without having heard any of his previous orchestrations.

"Let us face this thing squarely! Our composers must have, first, an adequate training in theory approached from the creative standpoint; second, they must have the opportunity of hearing their own works; third, when they have proven themselves, they must be allowed some time for professional composition; fourth, their best works must be published so that they are procurable for performance and for study. But we Americans demand miracles. We expect composers who have never had adequate training to write fluently. We expect composers, who have never had the opportunity of hearing a single orchestral work of their own, to be masters of orchestration. We expect composers of established merit to teach forty hours a week and write great symphonies on the side. We expect American composers to develop a spirit of unity and understanding but we do not publish those works which would allow one composer to see what his fellows are doing and which would allow the ready performance of those established works.

"What is being done regarding these four essentials? Regarding the first point, some of our best schools of music are beginning to stress the study of composition so that we have, even now, some well-trained composers from American schools. Regarding the second point, I know of no systematic plan which has been carried out up to the present time. Regarding the third point, the American Academy in Rome is the one great star of hope in an otherwise starless night. For the Academy does grant to one composer a year a three-year fellowship for composition. There is also the Pulitzer traveling fellowship and a very few other short-term fellowships. Prize competitions also offer some encouragement. Regarding the fourth point, with the exception of the valiant work being done by the Society for the Publication of American Music (which is confined to chamber music), nothing systematic has been done. We have no fund for the publication of scores such as the Carnegie Trust of the United Kingdom."

MACDOWELL ENDOWMENT FUND

At last—and it is high time—a definite effort is being made to provide an adequate endowment fund for the MacDowell Colony at Peterborough, N. H. The announcement is as follows:

At a meeting of the board of Directors of The Edward MacDowell Association, Inc., held in New York City, November 7, 1924, it was resolved to raise an endowment of \$300,000 for the Peterborough Colony, by securing one thousand subscriptions of \$300 each from men and women throughout the United States, who are interested in fostering American creative art. There will be fifty sub-committees, each of which will be responsible for twenty such subscriptions or \$6,000. This \$6,000 unit may, however, be obtained in one subscription, or in varying amounts at the discretion of each sub-committee. Subscriptions are payable in full or in annual installments not to exceed three. All subscriptions must be secured by June 1, 1925.

The Association has established its office with the New York Trust Company (which is to be treasurer of the endowment fund), 1 East 57th Street, New York City, where contributions may be sent. The committee, however, with Mrs. John W. Alexander at the head, is busy organizing the fifty sub-committees and thoroughly encouraging progress has already been made.

The *MUSICAL COURIER* has pointed out often

enough how thoroughly deserving of support the MacDowell Colony is. It is the only institution of its kind in America. It provides a summer of rest and quiet for musicians and other workers in the fine arts so that they may devote themselves entirely to creation. The astonishing efforts of Mrs. MacDowell have kept it going so far, but it is time that the burden was taken off her shoulders, and to support this new movement of the Edward MacDowell Association is the practical way to do so.

CLASSIFIED

Early in the spring of 1924, Ernest Newman wrote in the *London Sunday Times*: "It is time someone who knows the whole of Stravinsky's work made an attempt at a really judicial estimate of it."

The *MUSICAL COURIER* submitted for Mr. Newman's attention a light-hearted classification which read as follows: "First class, *Petruchka*, *Sacre du Printemps*; second class, *Oiseau de Feu*, *Fireworks*, *Renard*; third class, *Symphonies for Wind Instruments*, *L'Histoire du Soldat*. *Le Chant du Rossignol* we are inclined to assign a place by itself, just between second and third class." Having heard these works (except *Renard*) all over again at the recent Stravinsky concerts, we are inclined to be rather proud of our classification, but Mr. Newman, having heard them all again, has done a little classifying himself, with rather more severity than one anticipated. Here are a few passages from his article, which appeared in the *Evening Post* of January 9:

"Such interest as Stravinsky still has for us is not in virtue of what he stands for but in virtue purely of what he is. He is not a seminal force, a symbol; he is just an individuality. His musical gift is a rather small one, but it is unmistakably his own. Who can doubt that to posterity—supposing his career to end now—he will simply be the composer of two charming little works, *L'Oiseau de Feu* and *Petruchka*, plus some couple of dozen great pages in *Le Sacre du Printemps*? And what is there that deserves the title of revolutionary in the two ballets by which he is best known? Their workmanship is exquisite, as his orchestral workmanship is in general; but as regards their essential musical substance they are among the simplest, most transparent things of our time; already they have become to this decade what the *Casse-Noisette* suite and the *Peer Gynt* suite were to the last—little things of perfect finish and pure delight. But arch-revolutionary? Decidedly no! How little he has to say is really vital was shown conclusively enough last night. . . . As for the rest of the program, it merely showed up, for the most part, Stravinsky's limitations. . . . Stravinsky has no more faculty for structure than a child has. He is simply incapable of thinking consecutively for more than a few pages at a time; and the musical listener grows weary of his fragmentariness, his repetitions, his helplessness. He is a very interesting phenomenon; but I fancy that posterity will hold up its hands in amazement at the excitement he created in his own day. He is no Titan, no arch-revolutionary, he is just a Little Master who has produced a few incomparable miniatures and a pile of rubbish."

Thus Mr. Newman pronounces judgment, rather more severely than one expected and rather more severely, it seems, than the facts justify.

A CREDIT TO ST. LOUIS

The St. Louis Orchestra's series of children's concerts is just half finished now and they have made a great hit with the youngsters of the city on the river. It has been the primary purpose of Conductor Ganz in each of the five programs which he has prepared to make them palatable as well as instructive and so to arrange them that the children shall glean a general idea of what a symphony orchestra really means. In each he explains and brings out the salient features of some section of the orchestra—the instrument, its individual possibilities as a music producing medium, and its relation to the other instruments and to the general ensemble of the orchestra. And at each concert, as the final number, the children join in some chorus which has previously been prepared, accompanied by the orchestra, a feature which has brought special joy to thousands of young hearts. The series has been so arranged that every school child, in public, private and parochial schools, has the opportunity to hear at least one of the concerts, a feature that probably no other city provides. The success of this undertaking is a new feather in the cap of Conductor Ganz and the women's committee, with Mrs. Charles M. Rice as chairman, which had the organization and direction of the series in hand:

HUTCHESON

Ernest Hutcheson, pianist, has been doing something notable this winter in his series of seven Saturday recitals at Aeolian Hall in which he presents a chronological survey of the literature for the piano, beginning in his first program, with William Byrd, who was born in 1538, and coming down in his final program (to be given on February 14) to as recent a composer as Eugene Goossens, who dates only from 1893. In all he will have listed no less than 104 compositions in these seven programs, including such large works as the Bach Chromatic Fantasia and Fugue, Beethoven sonata, op. 111; Schumann Etude Symphoniques, Liszt B minor sonata, MacDowell Celtic Sonata, and the Cesar Franck Prelude, Aria and Finale. With the extra numbers he has been obliged to give, averaging half a dozen at every recital, the list of works he has memorized and has at his finger tips is not far from 150. Besides this, there was an appearance with the Beethoven Association at which he played the Kreutzer sonata with Albert Spalding, and on January 24 he will fill an engagement with the Philharmonic Orchestra, when he will play the MacDowell concerto in D minor. And, in addition, there are numerous out-of-town appearances. Regarded quantitatively, the mere preparation of such a repertory is a tremendous task in itself. It is only just to add that from the standpoint of quality, Mr. Hutcheson has given of the best. He is not only a pianist of parts, but also a musician of the first rank, a fact which stands forth in all his piano playing. He has accomplished a notable, interesting and unique feat in presenting this historical survey of piano literature. No other pianist has ever done anything just like it here before—and probably not elsewhere. And one is especially proud to claim him as a native-born American artist.

MAKING THEM OVER

Glinka's opera, *A Life for the Czar*, has never been given in this country and now it seems likely that it never will be, for, according to reports from Russia, the Soviet Government is having the work made over to conform with its principles. Presumably it will be renamed *A Life for N. Lenine*. There are one or two little changes in opera we should like to make ourselves. For instance, Munseyizing of Lucia and Sonnambula would be desirable, preserving the best features of both and eliminating the

necessity of listening to all the bad things in them. Then what a great moral lesson might be produced by a skillful handling of *Carmen* proving that all her troubles, including her tragic death, could be laid to her too close early association with tobacco. Then the anti-saloon league should make over *Cavalleria*, in which there is another beautiful moral lesson. It is only after Turiddu has tossed off a tremendous number of tin cups of wine and told all about it in his drinking song, that Alfio, cold, sober, bites his ear. Doubtless if Turiddu had remained sober he would have had sense enough not to accept the challenge and thus, handicapped by his toping, got himself all stabbed up in a very few minutes. The list of possible operatic improvements is a long one—but these will do for today.

RECOGNITION FOR AMERICANS

General satisfaction will be felt at the announcement coming from London and already printed as a news item in the *MUSICAL COURIER* that three American composers are this year to have works performed at the chamber music festival of the International Society for Contemporary Music at Venice. When the American section of the International Society was formed several years ago there was immediate protest regarding the clause in the London constitution permitting any composer to send his work direct to the International Jury without permission or sanction of his national section. Under the circumstances, neither the administrative board of the American section nor the section's music committee felt itself called upon to give either time or attention to the selection of works by Americans to be submitted to the jury. With reorganization of the American section a year ago, this discontent was expressed in the form of vigorous and continued protest, augmented by similar protest from other sections, and the ruling was finally made that works of nationals must go through their own national section. The American section thereupon immediately appointed its music committee, whose efficient work resulted in the selection of a number of works by Americans which were sent to the International Jury and from which the Eicheim, Ruggles and Gruenberg compositions were selected for the Venice programs. America is thus gradually obtaining such recognition as it deserves, and it is now obviously "up to" American composers to make good.

Course for Music Critics at Chicago Musical College

In response to numerous requests, Felix Borowski will conduct a class in music criticism during the period of the 1925 Summer Master School at the Chicago Musical College from June 29 to August 8. There are many musicians who, desirous of availing themselves of the invitations of editors of newspapers to review public performances of music in their towns, have hesitated to enter such a field on account of their insufficient knowledge of its technic. Others who would like to raise the standard of art in their community by the writing of high class music criticism in the public press have found themselves unable to obtain instruction as to how this should be done.

Felix Borowski, president of the Chicago Musical College, is one of the writers in America best fitted to give instruction in the art of music criticism. One of the most widely read reviewers of music in this country, he entered musical journalism by becoming music critic of the *Chicago Evening Post*. Later he was music editor of the *Chicago Record-Herald*, a position which Mr. Borowski held for many years. He is now a special writer of music criticism for the *Christian Science Monitor*. In addition to these journalistic activities, Mr. Borowski has been for fourteen years the writer of the program notes for the Chicago Symphony Orchestra.

In addition to the instruction which will be given to the class in music criticism by Mr. Borowski, arrangements have been made by which the classes will be addressed by other critics of national distinction. Rene Devries, associate editor of the *MUSICAL COURIER*; Florence French, editor of the *Musical Leader*; Eugene Stinson, music editor of the *Chicago Journal*; Herman Devries, music editor of the *Chicago American*; Charles E. Watt, editor of *Music News*, etc., have consented to put their skill and experience before the classes.

The course in music criticism will include the following: English as applied to newspaper reviewing; Review of musical material required for music criticism; Musical literature; Other arts in their relation to music criticism; The function of criticism; the technic of journalism; Actual reviewing of musical performances.

Students who wish to do intensive work in the field of music criticism are earnestly advised to gain a practical experience of their material by entering the classes which study subjects with which they are but imperfectly acquainted. Thus, pianists whose knowledge of stringed instruments and of the orchestra is limited, would be well advised to take up the course of band and orchestra ensemble under Raymond Dvorak. Similarly, vocalists who have no knowledge of the piano should enter the course in class piano instruction under W. Otto Miessner. Admirable experience can be gained from attendance as auditors on the teaching of the famous guest instructors.

Dr. John Henry Curry Dead

Deep sympathy goes out to Ninon Romaine, now concertizing in France and Holland, on the death last week of

her father, Dr. John Henry Curry, of Toledo. Mme. Romaine has but one sister, Mrs. Dillon, and the two women's lives were dominated by their veneration for the aged father, who in turn, since his retirement from medical practice, lived for his two daughters only, nothing else mattered. His greatest grief was that his daughter, Ninon, would follow her artistic instinct and spend most of her time abroad concertizing. Her brother-in-law and sister, Mr. and Mrs. Henry L. Dillon of Toledo, have cabled Mme. Romaine to come home as soon as possible. She probably will cancel the recitals arranged for Holland and Belgium by the Hollandsche Koninklijke Bureau of the Hague, and the Pleyel Piano House for Paris.

Herman Neumann Married to Dorianne Bawn

New Year's Day and good resolutions are synonymous, so Herman Neumann, New York pianist-accompanist, started it by enlisting in the ranks of the Benedicts. On January 3, at Hotel Brevoort, he was married to Marie Stewart Jopp (Dorianne Bawn), a bonnie lass from the lovely hills and lakes of Scotland. The marriage service was performed by Dr. Sydney Neville Usher. Rosalie Erck was the bridesmaid and Herman Gelhausen the best man. Celia Turrill, of the William Wade Hinshaw Marriage of Figaro Company, sang *O Promise Me* with true artistry and feeling. At the reception following the ceremony, Rafaelo Diaz, always a happy asset to any gathering, sang a group of songs. During the course of the evening, vocal numbers were given by Celia Turrill, Rosalie Erck, Joseph Davies and Herman Gelhausen, while Harry Ash and his Royal Orchestra filled the air with snappy tunes. A large gathering of friends and relatives were present.

Mr. and Mrs. Neumann are residing at 370 Central Park West, New York.

Directors in Gregorian Chant

The Pius X School of Liturgical Music, connected with the College of the Sacred Heart, at 133rd Street and Convent Avenue, New York, which has been holding a series of classes in its handsome new building, covering every branch of sight reading and singing, now announces a course for choir directors and organists to be held each Monday afternoon at four o'clock beginning February 2. The special concern of the Pius X School is Liturgical Music, Gregorian Chant, but the method of teaching is such that every musician occupied with church music, choir training, or the musical education of children, will benefit, and children themselves will learn the rudiments of music in a practical way with a speed and ease that is nowhere else excelled. The Pius X School offers quite unusual advantages of which musicians and parents will be glad to avail themselves.

Reception to Tibbett

A reception was given on the afternoon of January 18 by Frank La Forge and Ernesto Berumen, at their studio at 14 West 68th street, in honor of Mr. La Forge's noted pupil, Lawrence Tibbett, and Mrs. Tibbett.

NEWS FLASH

Reiner Offered Hamburg Post

(Special Cable to The Musical Courier.)

Hamburg, January 15.—It has become known that the post of general musical director of the Hamburg Opera has recently been offered to Fritz Reiner, the present conductor of the Cincinnati Orchestra. This receives further significance from the fact that Egon Pollak, now chief conductor of the Opera, has recently conducted in Vienna and may succeed Stiedry as head of the Volksoper. It is not believed, however, that Reiner will accept.
R. P.

BERLIN

(Continued from page 5)

Cornelius, junior, is an elderly gentleman of great dignity, but after he had spoken about an hour on the life and works of his father, the audience gave manifest signs that it preferred to hear father himself. Kleiber, of course, restored the original version of the opera, rediscovered quite recently, and Delia Reinhardt, Carl Braun, Margarete Ober and associates gave an extremely enjoyable rendition. A newcomer, Paul Stieber-Walter, who sang the part of Nureddin, has an unusually beautiful tenor, and might achieve splendid effects if he could exploit it to the full.

MAHLER'S TENTH

The principal recent symphonic event has been the first performance here of Mahler's much-discussed Tenth. It has not been regularly printed, the score and parts being loaned privately by Mahler's widow; though the manuscript score of the torso, revealing Mahler's half-crazed tormented mind, has been brought out in fac-simile by a Vienna publisher. Hence it is not clear to the listener how much is genuine Mahler and how much is due to Ernst Krenek, Mahler's young son-in-law, who edited the score and prepared it for performance. Considering that Mahler would no doubt have revised and extended the work, had he lived, the wisdom of its performance is doubtful.

The first movement is a rather short intermezzo—one of those short, demoniacal scherzi which Mahler liked to write. This expressive little piece is easily understood. Less so the following adagio, which is probably the longest slow movement in the entire symphonic literature. It lasts a half hour, and, despite its monotony, contains some of the most striking ideas in all modern music. A crashing climax in A flat minor might have been inspired by Dante's Purgatorio. Very impressive, too, is the gradual descent from this climax—the long weird and deeply touching diminuendo at the close, with its strange, high tones of piccolo and violin, sounding as though they issued from another world, beyond the stars.

Klemperer, himself a pupil of Mahler, gave a truly magnificent reading and produced a wholly exceptional effect. Before it he gave us Schubert's rarely heard Tragic Symphony, in C minor. Mozart's Coronation concerto, delightfully played by Artur Schnabel, was a rare treat.

LEO BLECH LEADS THE—POLICE

It was a strange sight to see Leo Blech, noted operatic conductor, conducting the orchestra of the "Schupo," which is post-war slang for the Berlin police force. These men—probably ex-members of former military bands—played Beethoven, Weber, Liszt and Wagner surprisingly well, while Zinaide Jurjewskaya and Wilhelm Guttmann contributed vocal solos.

AMERICAN SINGERS

Bruce Benjamin and Elisabeth Rothwell are two American singers who have given recent recitals. The former repeated his first success, singing arias by Handel, and songs by Schubert, Strauss and Wolf; the latter exhibited a voice capable of expressing a variety of moods.

HUGO LEICHTENTRITT.

Gigli and Brard at White House Musicales

President and Mrs. Coolidge were hosts at dinner January 15 at the White House, to the diplomatic corps. The guests included all the Ambassadors and Ministers from the nations of the world; also Secretary of State and Mrs. Hughes and Senator and Mrs. William E. Borah. The dinner was served in the State dining room, where pink roses and gloriosum fern were used as a center piece for the table.

A musicale was given in the east room following the dinner, the artists being Mme. Magdeleine Brard, pianist, and Beniamino Gigli, tenor, with Vito Carnevali accompanying at the piano. Mr. Gigli sang arias from *Martha*, *Rigoletto*, *Adrienne Lecouvreur*, *Le Roy d'Ys*, and a song, *Come, Come Love With Me*, by Varnevali, while Miss Brard played works by Chopin, Saint-Saëns and Faure.

Mr. Gigli and Miss Brard were both received by President and Mrs. Coolidge and Mr. Gigli's request for a signed photograph of the former was graciously acceded to.

Miller's Harp Transcriptions Published

Five transcriptions for harp by Marie Miller have recently been published by the Composers' Music Corporation. *Solfeggietto*, by Karl Philipp Emanuel Bach and arranged by Miss Miller, is proving a popular number and is being used on many programs. In making these transcriptions Miss Miller has been careful to choose works which are not only excellent studies for acquiring a clear and even technic, but also are effective concert pieces.

Gundlach's The Lake Popular

The Lake, by Paul Gundlach, is coming into popularity with concert singers, who are constantly placing it on their programs. The latest artist to program this very effective, and lovely little song is Astrid Fiedler, who will sing it at her Aeolian Hall recital on January 29.



Ethel Leginska
1925
New York

Gives Same Program She Conducted Abroad, Acquitting Herself Highly

"It was a remarkable exhibition of musical versatility, and was recognized as such by the large and exceedingly cordial audience which had come to witness the unusual spectacle of a woman conducting an orchestra. Leginska accomplished with credit her double task of playing and directing the Bach concerto. She was recalled many times."—*New York Herald Tribune*, Jan. 10, 1925.

"This astonishing young woman artist, appeared in the triple role of conductor, composer and pianist. She is the first woman to conduct an orchestra and it must be said her magnetism and artistic fire shook the dust off conventional tempos and made the polite overture to Weber's 'Oberon' wake up in astonishment. Leginska also woke up her big audience, for, after this, the opening number, they applauded and shouted 'bravo' vociferously. They (the orchestra) never played the opening of the 'Oberon' overture with such dainty pianissimo, in their born days—nor with such interesting and artistic nuances, either. The Beethoven Seventh Symphony followed, and here, again, accepted traditions were not shattered so much as they were startled. As a conductor she is interesting besides being absolutely unique. She has true poetry, lots of magnetism, and made a real impression on the audience which cheered her to the echo. Her playing of the Bach piano concerto in F minor and conducting her orchestra accompaniment was more than a stunt. It was artistically and very satisfactorily done. She is a good conductor."—*Theodore Stearns*, *New York Morning Telegraph*, Jan. 10, 1925.

"She gave every evidence of enjoying herself and the audience did, too. There was many times the conventional amount of applause. Leginska conducted with admirable verve and spirit. She swings, if we may say it, a graceful baton, a smoothly flowing baton. She received what is familiarly known as an ovation at the end of her performance."—*New York Evening Post*, Jan. 10, 1925.



Ethel Leginska
1925
New York

A NEW PHASE OF A MAN ETHEL LEGINSKA

Conducting the New York Symphony Orchestra

ETHEL LEGINSKA, PIANIST, LEADS ORCHESTRA

Woman Conductor Exchanges
Piano for Baton at Carnegie
Hall—Makes Favorable Im-
pression in Unusual Role

By LEONARD LIEBLING.

PICTURESQUE variety came into the current procession of orchestral guest conductors, when at Carnegie Hall last night, Ethel Leginska stepped out of her usual role as a pianist, and led the New York Symphony Orchestra in an entire concert.

While New York is not a stranger to the spectacle of a woman wielding the baton (Emma Steiner led symphonic music here many years ago) the experience is an unfamiliar one generally in these parts. It occasioned curiosity, scepticism, and even some hardly suppressed merriment on the part of certain scoffing and unconvincing males. They were glared at becomingly by scores of confident women, when a slight young lady, attired in a natty, jacketed velvet suit, mounted the conductor's platform and rapped for attention.

Miss Leginska has done frequent unconventional things in her career as a pianist, but she never has offended against art. Her musicianship stood her in good stead again as a conductor, and in Weber's "Oberon" over-

ture and Beethoven's seventh symphony she displayed evident knowledge of the scores, a firm sense of rhythm and an effective manner of making her wishes known to the orchestral players. Her baton described no circles, arcs, or peripheries, but moved steadily up and down in unison with her left forearm. Vigor of movement there was, and, too, an occasional crouch of the body in soft passages, and once in awhile a standing on tip-toes and a tossing of the head that made the bobbed locks fly.

Following the symphony, Miss Leginska seated herself at the piano and played Bach's F minor concerto, commanding her orchestra by intermittent leading with the left hand. She delivered her solo part with crisp touch, rippling technique, and admirable musical interpretation.

Two short orchestral pieces, based on Takore poems, introduced Miss Leginska in her third metamorphosis, that of a composer. The works are well scored in the modern idiom, but show not much thematic invention or power of musical characterization.

Wagner's "Meistersinger" prelude ended the programme, and Miss Leginska's brave ordeal.

She was warmly received by the audience, the women leading the applause, and a large wreath, with the American and British flags intertwined, made its way to the stage. Miss Leginska, by the way, is not Russian, but English, her right name being Leggins.

She motioned the orchestra to rise to share in the applause, but most gallantly the men refused, indicating their desire to have the credit go entirely to the conductor.

An enthusiastic lady usher confided to me that Miss Leginska was "terribly nervous, but not nearly as scared as some of the men that have led orchestras here."



Leonard Liebling.



Ethel Leginska.

Leonard Liebling, *New York American*, Jan. 10, 1925

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Estlin v. Maybell
1925
N.Y.C.

Ethel Leginska, pianist-composer-conductor, gave a demonstration of her multiple talents last evening by conducting the New York Symphony Orchestra through a program that called for a pretty general knowledge of music. Weber's "Oberon" overture, Beethoven's Seventh Symphony, a Bach piano concerto, "Die Meistersinger" overture and two poems for orchestra by Miss Leginska was the task the lady assigned herself. Miss Leginska thus comes, in football parlance, a triple threat musician. While the various compositions are time-worn stones—except the Leginska poems—for the orchestra, still, the aspirant did a very good job. She knew the music, and she got her own effects from the end. Standing on the doubly ele-

vated platform, dressed in a simple dark gown, with white collar, Miss Leginska employed aggressive gestures, her hobbled head entering the fray when the going was strenuous.

The most satisfying piece of work was the playing of the Bach concerto, with Miss Leginska at the piano, conducting with a loose arm where possible and, when it was occupied, with her head. There were shouts of "Bravo!" for the lady and a floral wreath, topped with the American and British flags. The orchestra assumed a coy attitude, refusing to rise on any occasion when requested, leaving all the glory to the conductor. It was a novel performance—dux femina facti, as the poet says.

Frank Warren, New York Evening World, Jan. 10, 1925.

1925-26 Recitals and Concerts;
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"In several respects, Leginska's debut as an orchestral conductor was a distinct success. So far as the audience was concerned, it was a triumph. Symphony audiences always applaud more or less, but this one obviously had its heart in the work. She was greeted after the Beethoven Seventh with a storm of applause and bravos such as Carnegie Hall's inhibited purlieus seldom hear. The gifts she indubitably did bring to last night's performance were a technique of conducting which was vivid and picturesque and a store of nervous energy that kept her tempi animated. Her readings had feeling and dramatic interest. Her best was the Weber overture, a really eloquent and beautifully modeled reading."—Deems Taylor, New York World, Jan. 10, 1925.

"She provided a piquantly interesting contribution to the Winter's music."—New York Evening Journal, Jan. 10, 1925.

Leginska Wields Baton — Composer and Pianist Conducts Symphony Orchestra With Spirit

"Ethel Leginska appeared in Carnegie Hall as composer, conductor and pianist. The intermission gave everyone time to discuss the new successor of Stransky, Bodanzky, Stravinsky, Damrosch, Van Hoogstraten, Mengelberg, Golschman and Henry Hadley. There was much talk. Leginska was a charming figure while conducting. She had a very clean and incisive beat and indicated the entrances with accuracy. The scherzo and the finale of the Symphony showed fine speed and endurance."—New York Sun, Jan. 10, 1925.

"The place was well filled, and the gathering radiated encouragement. Even the players indicated by their refusal to stand up that they regarded the night as unquestionably Leginska's. In some ways she ranks higher as a leader of orchestras than Igor Stravinsky. She has a surer, more decisive beat, and that is no inconsiderable advantage."—New York Telegram and Evening Mail, Jan. 10, 1925.



Estlin v. Maybell
1925
N.Y.C.



Estlin v. Maybell
1925
N.Y.C.

GALLI-CURCI RETURNS TO METROPOLITAN AS ROSINA IN THE BARBER OF SEVILLE

Florence Easton Scores in First Performance This Season of *Tristan and Isolde*—Gustafson, Laubenthal and Jeritza in *Tannhäuser*—Scotti, Tibbett and Gigli Again Win Success in *Falstaff*—Gigli and Jeritza in *Fedora*—Bohème Presented in Brooklyn

BARBER OF SEVILLE, JANUARY 12

Rossini's Barber was selected on Monday evening for the reappearance this season of Amelita Galli-Curci with the company. The diva, fresh from her triumphs abroad, was given a rousing welcome by the capacity audience which listened enraptured to the beautiful singing of the famous coloratura and was charmed with her sprightly acting and vivacious manner. A memorable Rosina is Galli-Curci!

Ralph Errolle was a fine Count, both in appearance and voice. In good form, Errolle sang his music in a manner much to his credit, also acting well. Ruffo was capital as Figaro, a popular role of the distinguished baritone, and Adamo Didur provided many laughs through his amusing impersonation of Don Basilio. Papi conducted.

LA BOHEME, JANUARY 13.

Puccini's charming *La Bohème* was the Metropolitan offering to the Brooklyn subscribers on Tuesday evening, January 13. The ever youthful music and the intimacy of the story serve as a delightful atmosphere for the presentation of the opera. The audience may not have believed in all the things that took place, but it was happy in the participation.

Frances Alda was Mimi. Her work in this role is so well known that Mimi and Alda seem to be the same. Fleta, as Rodolfo, was new to Brooklyn, although not to the Metropolitan. Here is a voice of exquisite beauty, and sincerity in acting which is equally convincing. Picco was Schaunard, and Danise was Marcello. Leon Rothier was Colline, and the quartet of happy Bohemians sang and acted as though they really enjoyed everything they did. Yvonne D'Arle was as good a Musetta as the company has had in many moons. The chorus and the orchestra lilted their way through the evening of comedy and tragedy, both equally well done. Gennaro Papi conducted.

FEDORA, JANUARY 14

Interest in the performance of *Fedora* at the Metropolitan on the evening of January 14 centered mainly in the first appearance of Gigli as the hero, Count Loris. This is a role

in which the eminent tenor not only displayed the beautiful lyric qualities of his voice but also his dramatic art. He was enthusiastically received for his efforts by an audience which completely filled the opera house. Jeritza was heard as the Princess Fedora, one of her fine portrayals, and again charmed with her rich, warm voice, handled with skill. Antonio Scotti (De Sirix), Nannette Guilford (Countess Olga) and Merle Alcock (a Little Savoyard) also came in for their share of commendation. Papi conducted.

TRISTAN AND ISOLDE, JANUARY 15.

The first *Tristan and Isolde* performance of the season was given at the Metropolitan on Thursday evening last. Many had looked forward to the American debut of Mme. Larsen-Todsen as Isolde, but earlier in the week this new Swedish soprano unfortunately sustained an injury during a rehearsal of *Götterdämmerung*, the Nibelung horse unconsiderately stepping on her foot. The title role was turned over to Florence Easton, that versatile and thoroughly dependable artist. Once again she sang the beautiful music of Isolde with distinction and brilliance. She portrayed the part with admirable poise and restraint, yet with imagination and emotional fervor. Her beauty of voice, vocal finesse and distinct enunciation were a joy and gained for her a distinct success. Curt Taucher put honest efforts into the interpretation of the role of Tristan and sang with sincerity, in Wagnerian style. To Marion Telva also fell the lot of substituting, this time for the indisposed Karin Branzell in the role of Brangäne. Her acting was well considered and conveyed the impression of concern and sense of tragedy, while vocally her work was indeed pleasing. Many of her passages had rich and warm tonal coloring. King Mark was in the capable hands of Paul Bender, who sang impressively, and Friedrich Schorr put a sympathetic tenderness into the lines of Kurvenal. George Meader as the Shepherd, Arnold Gabor as Melot, Louis d'Angelo as The Steersman and Max Bloch as a sailor's voice, were effective in their respective parts. It may be said for the settings that the second act was by far the best of the three. Bodanzky conducted convincingly, drawing much beauty from the melodic and harmonic treasure of the score, and giving a reading filled with intense fervor. The audience responded warmly and recalled the principals frequently.

TANNHÄUSER, JANUARY 16

A beautiful performance of *Tannhäuser* was given on Friday night, all the cast being in good vocal condition and each contributing to the general excellence of the work. William Gustafson sang Landgraf in sonorous tones, a contrast to the high and brilliant tenor of Laubenthal as Tannhäuser. The latter also did some effective acting, particularly in the second act. Friedrich Schorr was the Wolf-ram and seldom has the Evening Star aria in the final act

been heard so superbly sung as by this valuable baritone of the company. The audience sat enraptured, drinking in the beauty and richness of Mr. Schorr's voice. Maria Jeritza's Elisabeth is a lovely one histrionically, and she sang her music with a purity of tone and sweetness that offered new appeal. Frances Peralta did some very commendable work as Venus. She is in fine voice this year, her voice having taken on a new freshness and clarity. The four Pages were Mary Bonetti, Joan Ruth, Louise Hunter and Charlotte Ryan.

FALSTAFF, JANUARY 17 (MATINEE).

Verdi's entertaining and tuneful opera was repeated on Saturday afternoon, January 17, before a capacity audience which singled out Antonio Scotti and Lawrence Tibbett (as Ford) for the largest share of favor. Mr. Scotti's *Falstaff* is a masterpiece and it must be counted one of the singer's best roles. Lawrence Tibbett again did some beautiful singing and effective acting in the second act. His is a fresh and lovely voice and he uses it well. Gigli's aria in the final act (about the only chance the role of Fenton afforded the tenor) brought forth a storm of applause, and Bori, Alda, Telva and Howard, in their respective roles of Mistress Ford, Anne, Dame Quickly and Mistress Page, were admirable vocally, and also in their vivacious acting. Paltrinieri and Didur, as the followers of *Falstaff*, were very funny. Serafin gave the score a fine reading. All in all the performance was a memorable one.

Happy Hours at the Pleiades Club

The Pleiades Club, an organization whose meetings are in the form of dinners, at which prominent musical artists and other professionals are invited to perform and speak, had one of its interesting evenings last Sunday at the Hotel Brevoort. The well-known composer, Frank H. Grey, was the toastmaster of the evening, and among those who took part in the richly varied program were Yvonne d'Arle, Edythe Baker, Olga Steck, Julia Glass, Gene Buck (president of the Society of Composers, Authors and Publishers, who made an interesting address on the subject of Radio), Max Ree, Royal Dixon, Harvey Hindemeyer, Earle Tuckerman, John Quine, Fred Brindley, Mrs. Henry Moeller, Suzanne Keener, who did some French songs delightfully in costume, and Leonard Lieblich, who gave a talk called *Confessions of a Critic*. The entertainment lasted until midnight and the several hundred guests remained until the very end of the program.

Purdon Robinson Pupils in Recital

Four of Purdon Robinson's artist-pupils gave a recital in Wurlitzer Auditorium January 15. Gladys Schermerhorn Jones possesses a genuine contralto voice and sang with finish and distinction. R. Duane Humphreys, basso-cantante, offered a group of French songs with admirable style and diction. Helen Gleason has a remarkable soprano, of a dramatic quality, and sang *Un bel di*, from *Madame Butterfly*, in a most artistic manner. Garner Weed, a young baritone with a voice of unusual quality and range, gave *Avant de Quitter*, from *Faust*, displaying a free tone production and ringing high tones.

All of the singers are to be congratulated upon their diction, which always distinguishes the work of Purdon Robinson's pupils. Florence Adams accompanied the singers with her usual skill and facility.

Washington Heights Musical Club Notes

The Washington Heights Musical Club held a concert for the junior branch at Wanamaker's Auditorium on the afternoon of January 10. A fine program was given by Lilian Carpenter, organist; Regina Kahl, soprano; Ruth Kemper, violinist, and Evelyn Crawford, accompanist.

Ethel Grow gave a program of songs for the junior branch on the afternoon of January 17 at the clubrooms, 200 West 57th Street. On both occasions there were large audiences and the amount of good that was done toward the progress of music through such excellent educational features is incalculable. Miss Cathcart, founder and president of the club, deserves the highest commendation for the fine work she is doing.

May Peterson Sings at Beaver Dam

Beaver Dam, Wisconsin, January 3.—May Peterson, noted soprano, formerly of the Metropolitan Opera, delighted a large audience at her concert here. Her program was a pleasingly varied one and her unusually beautiful voice and skill of interpretation, besides charm of personality, carried her audience along with her, so that even a number of encores did not lengthen the program enough to satisfy her hearers. The *Daily Citizen* reviewer voiced the opinion of all when he stated: "All were elated with what they heard, and it seemed but a few minutes from the start of her program until she finished." M. A.

Franchetti Scores

Aldo Franchetti, San Carlo Opera Company conductor, is meeting with favor wherever he appears on tour. In conducting a performance of *Rigoletto* in New Orleans the work of the young Italian was commented upon by the *New Orleans States* which said: "Perfect orchestration came from the organization over which Franchetti wielded the baton. He brought out all the fine effects of the score."

Laura Evans Williams Sings Here

On January 15, Captain Jerome Hart and Pauline Arnoux MacArthur gave a musicale and tea, the guest of honor being Laura Evans Williams, the Welsh soprano, who charmed in several selections. January 17, Mrs. Williams sang at a musicale at Thuel Burnham's, and Mrs. MacArthur played with Lucien Schmidt.

Gustafson to Sing The Creation

William Gustafson, basso of the Metropolitan Opera Company, has been engaged to sing the bass part in *The Creation*, to be given in Holyoke, Mass., May 25, with W. P. Bigelow as conductor.

Sciarretti in Second Recital

Alberto Sciarretti, who made his debut earlier in the season, will give a second recital at Aeolian Hall on February 5, at which he will play the Beethoven *Appassionata* Sonata as his principal offering.



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1. Allegretto — 2. Tempo Andante ma rubato. — 3. Vivacissimo —
4. Finale (Allegro moderato)

II. CONCERTO pour piano en ré mineur..... MOZART

1. Allegro — 2. Romance — 3. Rondo — 4. Prestissimo

III. CONCERTO pour piano op. 73 n° 3 en mi bémol.. BEETHOVEN

Allegro — 2. Adagio in poco moto — 3. Rondo — 4. Allegro

IV. LA VALSE..... RAVEL

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NEW YORK CONCERTS

(Continued from page 16)

recognized by singer and audience; three recalls rewarded her. Two songs of delicate spirit were *Recueillement* (Debussy) and *Les papillons* (d'Ambrosio); of quite another color was *Lenormand's Quelle Souffrance!* (with two high G sharps) sung with much temperament. The strangely playful *Les Cigales* (Chabrier) closed this group and was followed by recalls. The deep expression in *Ah, Twine No Blossoms* (Gliere), the unusual originality of *The Song of Songs* (Saminsky), and the amazing high A in *Wondrous Nights* (Rachmaninoff), all this was most telling. Songs by the American composers *La Forge*, *Strickland*, *Spier* and *Densmore* closed the program, the *Fisherman Song* being repeated. Flowers were fairly showered upon the singer. Charles A. Baker was the efficient accompanist.

JANUARY 15

New York Philharmonic: Olga Samaroff, Soloist

There was much interest on Thursday evening at Carnegie Hall, to hear how Wilhelm Furtwängler—who had given so fine an account of himself in Brahms and Beethoven—would conduct something very different, the fifth symphony of Tchaikowsky. And when he had finished conducting the fifth symphony of Tchaikowsky there was as much applause and as many recalls as either Brahms or Beethoven and earned for him—a real ovation, in fact, to use for once with full right this oft misused word. Furtwängler, following the best school of traditional German conductors, has rather a penchant for broad tempi. The first movement was a little slower than one is accustomed to, the waltz, too, rather deliberate, but he did not draw out the linked sweetness of the andante into an adagio in the second movement—a great relief; and the finale he took with a dash and vigor seldom given to it and which swept the audience off its feet. It was a thoroughly satisfying performance. So was that of the Handel concerto grosso with which the evening began and so was the delicate sympathetic accompaniment to the Schumann concerto in which Mme. Olga Samaroff played the solo piano. Hers was a fine performance of this loveliest of all piano concertos. There was romantic warmth in the first movement, grace and delicacy in the second, and the requisite brilliance and vivacity in the third. She was recalled again and again and no wonder, for it was indeed an unalloyed pleasure to hear two such musicians as Furtwängler and Samaroff play together for the glorification of such a composer as Schumann.

Lawrence Schaufler

Lawrence Schaufler, a young and talented American pianist who only recently returned from successful appearances in Germany, made his debut at Aeolian Hall on Thursday afternoon in a program so arranged as to show the extent of his talent. This gifted young artist made one of the best impressions of the newcomers this season.

Mr. Schaufler has admirable technic and a fleetness of

fingering is a feature of his playing. His tone is good and a fine sense of rhythm adds to the pleasure his playing gives. He is intelligent and his interpretations reflect deep thought and a directness of purpose.

His program included: rhapsodie, op. 79, No. 2, Intermezzo, op. 119, No. 3, rhapsodie, op. 119, No. 4, by Brahms; Sonata, op. 78, Beethoven; Scherzo, op. 39, Mazurka, op. 59, No. 2, Nocturne, op. 62, No. 2, and Polonaise, op. 53, by Chopin; etude, op. 2, No. 1, Scriabin; Spozalizio, Liszt and Poissons d'Or and Danse by Debussy.

Igor Stravinsky

At the residence of Mrs. Vincent Astor, for the benefit of the Mental Hygiene Committee of the New York State Charities Association, Stravinsky was assisted by Greta Torpadie, Scipione Guidi and Simeon Bellison in a program of his own works on the afternoon of January 15. There were three groups, the first, songs from his early and lovely Debussyan style, the rest from his later developments, if developments they are. There was a very large and fashionable audience which received the composer with much enthusiasm and looked puzzled, as well it might be, by the things he had to offer. Whether one likes the later Stravinsky or does not like the later Stravinsky, one must be forced to acknowledge that the early works—notably the opera, *Le Rossignol*—prove beyond question his creative ability, and that everything he does gives incontrovertible evidence of his high learning, the perfection of his technic. One is tempted on this occasion to attempt cheap witticisms upon the relation of this futuristic music and the Mental Hygiene which it was played to benefit. But the benefit was real enough, netting over \$3,500.

JANUARY 16

Adalbert Ostendorff

Adalbert Ostendorff, pupil and assistant of Alberto Jonas, gave a recital at Aeolian Hall on the afternoon of January 16 which did both his teacher and himself ample credit. He played a heavy program which included a Bach-Busoni Toccata, a Beethoven Sonata and the Wagner-Liszt Tannhäuser Overture as well as a number of smaller pieces—not exactly small either, for one would hardly so characterize the Chopin Ballad in F minor or the Brahms Intermezzo. Mr. Ostendorff possesses a very large technic and a lot of force in spite of his somewhat frail appearance, evidently deceptive. He also possesses a clear head which does not lose its poise even among the intricacies of the most complex passages. The music never ran away with him, which is saying much with regard to a debut recital, and he maintained his sense of proportion and of musicianly interpretation at all times, not once getting lost among the thundering fortissimos or the many-voiced fugue passages which the program offered as pitfalls for the unwary or unprepared. Mr. Ostendorff is not only a player of great promise but of great actual attainment as well. He has a good tone, fine feeling for delicate shades of phrasing and nuance, and exceptional technical equipment. There was a good sized audience which was genuinely moved to hearty applause and demanded encores.

Emilio de Gogorza

Before a good sized audience Emilio de Gogorza gave a song recital for the benefit of the New York Auxiliary of the American McAll Association in Town Hall on Friday afternoon. The program comprised numbers arranged by J. Martinez Villar and R. Laparra, as well as songs by Gluck, Gretchaninoff, Moussorgsky, Rachmaninoff, John Alden Carpenter, Cyril Scott, Charles Griffes, Debussy, De Falla and Alvarez. He was in good voice, and his refined style of singing brought forth sincere applause. In addition to the printed program, he was obliged to give several encores.

Helen Winslow ably accompanied the recitalist.

Institute of Musical Art Concert

The twentieth anniversary concert of the Institute of Musical Art (Frank Damrosch, director) was held on January 16 in the concert hall of the Institute, 120 Claremont avenue. An interesting program was rendered by the Marianne Kneisel String Quartet, the Madrigal Choir of the Institute, as well as by students of the string instrument departments.

The program opened with a well-balanced performance of Haydn's Quartet in D major, op. 76, No. 5, played by the Marianne Kneisel Quartet. This organization consists of Helen Jeffrey and Marianne Kneisel, violins; Lila Kalman, viola, and Marie Roemaet, cello. The two violinists alternated in playing the first violin parts. Miss Kneisel appearing in the first and second movements, while Miss Jeffrey filled the first violin stand in the menuetto and finale. The Madrigal Choir, under direction of Margarete Dessoff, sang with much charm and finish, four sixteenth and early seventeenth century madrigals. The excellent work done by this choir has been commented upon many times in these columns. Suffice it to say in addition, however, that these madrigals again won the hearty approval of the student body and other musical guests.

Another outstanding feature of this concert was the masterly presentation of Mendelssohn's string quintet in B flat major, op. 87, which was played by twelve students of the Institute and conducted by Frank Kneisel, who employed four first violins, four second violins, two violas and two cellos. The playing of this composition by the twelve young artists was surprisingly good, and reflected much credit upon Dr. Damrosch and Mr. Kneisel.

Roland Hayes

Roland Hayes gave his third and final concert of the season at Carnegie Hall, Friday evening. The hall was completely sold out, including the stage and standing room, which indicates the firm hold this noted Negro tenor has with the public. There was a typical Hayes program, beginning with classic airs by Handel, Stradella and Gluck; a German group by Schubert, Schumann and Brahms; French numbers by Debussy and Ravel; a song by an American composer, Griffes, and his usual concluding group of Negro spirituals, arranged by Boatner, H. T. Burligh and J. R. Johnson. Mr. Hayes shows a consistent development in his art and his purity of tone, sincerity of feeling and expressive ability, his polish and refinement of style and excellent diction were again in evidence. There was some fine legato phrasing and always an understanding of

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the composer's meaning. He showed a sensitive appreciation of the various songs and imbued them with tenderness, pathos, tranquillity, lightness or humor, as the mood demanded. His audience responded spontaneously and demanded encores which considerably lengthened the program. William Lawrence again provided excellent accompaniments.

Wanda Landowska

On Friday Wanda Landowska offered her second evening of seventeenth and eighteenth century music for harpsichord, with a smaller contribution from the piano, before a large and much interested Aeolian Hall audience. She began with three attractive harpsichord numbers, the first, *The Nightingale*, by an anonymous composer, providing a lovely introduction. Her second group, on this same instrument,

was undoubtedly the piece de resistance of the program, a musical representation of a Bible story in sonata form by Johann Kuhnau, the *Combat Between David and Goliath*. It was an entertaining bit of musical literature, introducing in its eight parts the entire history of the tragedy of the Philistines. Mme. Landowska gave it a vivid portrayal, leaving her auditors at no time in doubt as to what she desired to express. Another of these storied harpsichord selections was Bach's *Capriccio on the Departure of His Beloved Brother*, humorous and picturesque, each feature an outstanding one in the capable hands of the capable artist. Three delightful numbers by Rameau concluded the evening's entertainment.

At the piano, Mme. Landowska met with the same undivided approval as her older instrument incited. She displayed full appreciation, beautiful tone and at all times an artistry of interpretation that was captivating. It was a splendid thought that made her repeat the last portion of Mozart's *Andante Grazioso con Variazioni—Menuetto and Rondo alla Turca* on the harpsichord.

Mme. Landowska was recalled again and again and her numerous encores were graciously rendered, not only at the conclusion of the program but in between her six groups of numbers.

Hotel Roosevelt Musicales

A series of recitals at the Hotel Roosevelt, for the benefit of the Bryn Mawr music department and the City Music League, was inaugurated on Friday afternoon, with a program by La Duchesse de Richelieu, soprano; Francis Macmillen, violinist, and Le Ténor Masqué. The latter provided the unique feature of the recital, for the singer withheld his name and wore a mask over the upper part of his face. The only information divulged was that he had had operatic experience abroad and had sung before many crowned heads of Europe. If the object, as stated in the program, was to test the reaction of an audience uninfluenced by the glamor of a name, would it not have been better to omit even this much concerning him? His selections were the *Arioso di Canio* from *Pagliacci* and *E Lucevan le Stelle* from *Tosca*, both sung in costume; a French song by Dalcroze, and a Neapolitan song by Ciocianni. The young singer revealed a voice of warm, agreeable quality, a knowledge of style and sincerity of expression. His diction in both French and Italian was excellent.

La Duchesse de Richelieu, who made her debut last year at Peace House, was heard first in a group of songs by Haydn, Weckerlin, Moore and Dvorak, and later in a group of French and English songs by Hahn, Aubert, Debussy, Burleigh and Brown. A clear and pleasing soprano voice, good diction and an ability to project the mood of her songs make her singing very enjoyable. Mr. Macmillen opened the program with Saint-Saëns' *Introduction, Rondo and Capriccioso*, and later played a group by Faure, Zarziskie, Ethel Barnes and Randegger. Again Mr. Macmillen displayed his finish of style, a capable and facile technique and a tone of rich beauty. His playing is always that of the thorough and finished artist. Artistic accompaniments were provided by Richard Hageman for Mr. Macmillen and Le Ténor Masqué, and by James Caskey for La Duchesse de Richelieu.

JANUARY 17

New York Philharmonic: Ernest Hutcheson, Soloist

On Saturday evening the New York Philharmonic Orchestra gave an additional performance as an event in its artists' series for the benefit of the Association of Music School Settlements in this city. Elly Ney, one of the three pianists scheduled, was prevented from appearing on account of illness, and Arthur Shattuck stepped aside in favor of Ernest Hutcheson who, as the single soloist, gave a delightful performance with the orchestra of MacDowell's second concerto in D minor. Mr. Hutcheson was greeted with a storm of applause and even more loudly acclaimed at the conclusion of his presentation.

The orchestra, under the efficient leadership of Conductor Henry Hadley, was heard to advantage in Berlioz' *Roman Carnival* overture, Dvorak's *New World Symphony*, which was given a stirring reading, and the *Entrance of the Gods into Valhalla* from *Goetterdämmerung*. One of the interesting features of this portion of the program was Mr. Hadley's own composition, *The Ocean*, depicting the sea in all its beauties and moods, and which was given an artistic reading by this able organization of musicians.

Deyo, Enesco and Kindler

On Saturday afternoon a fine trio-sonata recital was given at Aeolian Hall by Ruth Deyo, pianist; Georges Enesco, violinist, and Hans Kindler, cellist. The sonata à Trois, B minor, by Loeliet, was played with clarity, smoothness and finish by the three artists, who performed with unity of expression and purpose. The Ravel trio, which concluded the program, was rendered with excellent spirit and a fine sense of appreciation. This work is of the modern French school and is written in an ingenious and pleasing style. It is interesting throughout and rich in beauty. It had a splendid performance, with admirable blending of tone and feeling for mood. The other number on the program was the Cesar Franck sonata in A major, excellently and sympathetically interpreted by Miss Deyo and Mr. Enesco. This beautiful sonata was rendered with fine feeling, sincerity and thorough artistry. An unusually large audience for Saturday afternoon gave evidence of its thorough enjoyment and appreciation of the artists' offerings.

Moriz Rosenthal

Carnegie Hall was filled with an enthusiastic throng of admiring listeners when Moriz Rosenthal gave his Saturday afternoon recital.

It is one of the most difficult things in the world to have to write a review of a Rosenthal recital.

That magical artist seems always to be at the top of his form and any person who might be waiting for him to give a performance less than perfect, seems to be doomed to a very long wait indeed. Rosenthal's technical equipment is as complete and brilliantly satisfying as ever, while his intellectuality and deep musicianship are in evidence in every measure of his performance. He seems to do nothing thoughtlessly or without artistic reasons. His performance

of the Beethoven sonata, op. 111, was a mighty piece of interpretation.

Gigantic also was his conception and delivery of the variations by Brahms-Paganini. In a Chopin group Rosenthal gave plenty of evidence that he is master also of the softer moods and lighter shades of touch.

A veritable furor ensued after the concluding number which was Liszt's second rhapsody, and Rosenthal was brought to the footlights time and time again to add extra numbers to his program. The audience seemed unable to get enough of his art. He never has scored greater success in America than he is enjoying this season. His reign as a piano monarch appears destined to last as long as he may choose to give the public the privilege of listening to him.

William Bachaus and Emily Rosevelt

Emily Rosevelt, soprano, shared a program containing many musical delights with William Bachaus, pianist, at Town Hall, January 17, the singer's excellent voice, poise and general effectiveness in all she sang making wide appeal. Her distinct enunciation in both English and German was remarkable, and she has poise and style; two encore songs followed her set numbers, James Caskey supplying the satisfying accompaniments. Pianist Bachaus played Schumann numbers with combined tenderness and ardor, rising to the applause between numbers, with four recalls at the end. His playing of the Paganini-Brahms variations was tremendously effective, full of verve. The double notes of Smetana Bohemian dance, the fleeting fairies in *Danse d'Olaf* (Pick-Mangiagali) and the big climax and technical accuracy in *Marche Militaire* (Schubert-Tausig), brought resounding and continued applause, whereupon the pianist added a *Magic Flute* staccato piece, Chopin's study in thirds, and the *Love Dream*.

Metropolitan Museum of Art Concert

On January 17 the Metropolitan Museum of Art harbored another capacity audience, the occasion being the third of the January series of free concerts donated by John D. Rockefeller, Jr.

David Mannes and his fine orchestra of selected musicians presented an interesting program, containing as the main number Mozart's symphony, No. 1, in C-major (*Jupiter*), as well as compositions by Saint-Saëns, Goldmark, Charbrier, Pierne, Beethoven, and Wagner. Mr. Mannes' interpretations of all these works left nothing to be wished for. His readings are musicianly and satisfying.

JANUARY 18

Samuel Dushkin

Samuel Dushkin, violinist, who created so excellent an impression at his previous New York appearance gave his first recital this season on January 18 in Aeolian Hall before a large audience, when he again demonstrated that he is an artist of outstanding qualities.

Mr. Dushkin presented two novelties—Moussorgsky's *Ripples* and Brazilian Dances by Darius Milhaud—and, in addition, played Ravel's *Tzigane*, which he presented for the first time before a Paris audience at the Ravel Festival on October 15, 1924. The first orchestral performances of this

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It was a felicitous choice that the Tuesday Musical Club made when they presented Guiomar Novaes, pianist, in recital at the Brandeis Theatre on Sunday afternoon.

Guiomar Novaes, much heralded, had aroused high anticipations and every one expected a treat, but it was more than a treat that the audience experienced when the young and marvelous artist swept everybody off their feet and transported them as on a magic carpet, in a world of transcendental beauty from beginning to end.

Madame Novaes' art is so complete, so replete with original ideas, so prismatic and luminous, that it leaves one speechless. With a phenomenal technique, she simply flirts with difficulties and plays with them in an incisive, electrifying style.

Opening a program built on eclectic lines with the romantic sonata, Op. 58, by Chopin, she gave it a dignified character in the allegro, followed immediately by the scherzo, in which an incredible delicacy and clarity of contour was a delight. Without interruption of the musical concept came the largo, interpreted with a caressing, translucent singing tone of exquisite quality. The presto rounded off a remarkably impressive reading of that work.

The next group consisted of Tambourin, a charmingly naive composition by Rameau, followed by the more sophisticated arrangement of the same by Godowsky. Variations et Fugue by Paderewski, Chopin Chant Polonais, a poem of loveliness, two etudes played by a stupendous tempo, but with clarity, concluded part one.

The second half of the program was devoted to decidedly modern compositions, all given with scintillating intelligence. To mention any is difficult, so beautiful and so varied they were, but the humorous *Polichinelle* by Villa-Lobos and the "Mule Drivers" by Severac could not be forgotten. Theme with variations by Gluck, arranged by Saint-Saëns, Guitare by Moszkowski and Liszt Rhapsodie, No. 10, were the encores graciously added.

Guiomar Novaes came, saw and conquered, and the Tuesday Musical Club is to be highly congratulated. The audience was large and most decidedly enthusiastic.

August M. Borglum in the Omaha World-Herald, January 5th.

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work were also given by Mr. Dushkin on a tour with Mengelberg and his Concertgebouw orchestra in Holland last October.

His other program numbers were: Ciaccona, Vitali; Mozart's concerto in A major; Melodie Arabe, Glazounoff; Palestrinian Song, Kirman and Wieniawski's Second Polonaise Brillante. He was ably accompanied by Gregory Ashmann.

State Symphony: Gabilowitsch Soloist

Ignatz Waghalter, guest conductor of the State Symphony Orchestra, gave another demonstration of his powers at the Metropolitan Opera House on January 18 in an all-Tschaikowsky program. His readings of the overture to Romeo and Juliet, and symphony No. 5 in E minor, revealed him as an excellent exponent of the Russian composer.

Ossip Gabilowitsch, who was heard in the Tschaikowsky piano concerto, No. 1, in B-flat minor, played with that musicianship and mastery for which he has long been known, the orchestra under Mr. Waghalter giving him sympathetic support.

Franco-American Musical Society

The Franco-American Musical Society, founded 1920, gave the first of its concerts for the season on the evening of January 18 at Aeolian Hall. The society calls these concerts International Referendum Concerts owing to the fact that the programs are selected by an International Advisory Board. The program on this occasion was sufficiently international, being French, American, German, Austrian and Russian. It offered several novelties of style, such as an unaccompanied ensemble of singers and a symphonic chamber music poem for harp and string quartet. The artists were as follows: Gitta Gradova, pianist; Ethel Leginska, composer and accompanist; Greta Torpadie, singer; Carlos Salzedo, conductor and harpist; the Letz Quartet, consisting of Hans Letz, Edwin Bachman, William Schubert and Horace Britt; and the vocal ensemble consisting of Clara Deeks, Leonore Leoni, Marguerite Price, Dorothy Sinnott, Viola Gramm-Salzedo, Dr. E. N. Caplan, Raymond C. Frank, Hubert Linscott and Raymond S. Miller.

The program opened with two charming choruses by Paul Le Flem, most expressive, and conceived and executed in a most masterly manner. Then came six nursery rhymes by Ethel Leginska, all but one of them in ultra-futuristic manner, burlesques on music-painting and well demonstrating its absurdity when carried to extreme lengths. The one exception was Sleep, Baby, Sleep (or was it Little Boy Blue?) anyhow, one of the quiet ones was really quiet, not futuristic at all, nor humorous, and gave evidence of Leginska's real talent for composition if she would stop her fooling. She played her own accompaniments, which she seemed greatly to enjoy, and jointed with the audience in laughing at her own musical jokes, sung with extraordinary virtuosity by Greta Torpadie.

Next on the program was the Griffes piano sonata, splendid master work it is! It was played by Gitta Gradova with inspired color, nuance and tonal beauty, combined with masculine power, energy, force and transcendental technic. Here is an American work of the largest emotional calibre, played by an American born and American trained artist of like emotional intensity and musical mastery.

The vocal ensemble under Salzedo's efficient direction then gave two works by Debussy, very lovely, and very difficult. They were so well received that one of the two was repeated. The audience would have been pleased if both of them had been repeated.

Greta Torpadie, accompanied by Rex Tillson, then sang two futuristic songs by Alban Berg and Anton Webern, both composers of the Schoenberg school. This music was neither amusing nor interesting. There followed three little songs by Stravinsky, master of them all. He, at least, does not take discord seriously. When he makes fun he is consciously and successfully funny.

Finally there was a long and weird Conte Fantastique by André Caplet, after the familiar story by Poe. Poe, as we all know, exercised an even more powerful influence upon French art than he ever has upon American art. He was accepted and translated by the great Baudelaire, and Debussy contemplated making several operas from his stories. In fact, these operas were actually announced in 1912 by the Opéra Comique, though never actually written. There is something in the curious mysticism of France that easily finds expression in the somewhat crude, less refined, but certainly similar mysteries of Poe. And this is felt very quickly in the idiom of modern French music, as influenced by Debussy. Caplet has found it very serviceable. His harmonies, quite Debussyan—or would it be more just to say modern French?—express exactly what Poe had in mind when he wrote this tale of horror.

That he set it to so small a scale as harp and string quartet may well be regretted. It would need a full orchestra, and a large one, to do it full justice. The wonder of it is that the composer has succeeded as well as he has. He evidently had the great difficulty of expressiveness of the harp in mind when it was written, and he gives the harp much to do—done, of course, by Salzedo in an exemplary manner.

A word as to the program as a whole: It appears that the Franco-American Musical Society differs from some of the other societies which devote themselves to the giving of programs of modern music in that this society does not confine its programs to a single style. The works of Le Flem, Debussy, Caplet and Griffes played on this occasion are only mildly modern, in no sense of the word futuristic. This variety is appreciated, for nothing is more wearisome than to listen to an entire evening of music in a single idiom, especially when that idiom has nothing to recommend it but newness and dissonance.

New York Philharmonic

Wilhelm Furtwaengler is continuing the remarkable success which began with his first American appearance. Again at Carnegie Hall last Sunday afternoon he revealed his stronghold on the public of this city. The auditorium was crowded and the enthusiasm ran so high that at the end of the concert a good part of the audience rushed to the footlights and cheered and applauded the latter until they practically tired him out from his trips between the artist room and the front of the platform.

The program was made up of Strauss' Till Eulenspiegel and two numbers which Furtwaengler had conducted here previously, Brahms' first symphony and Handel's Concerto Grosso in D minor. The reading of the Brahms symphony was as fresh, delightful, and convincing as on the occasion of Furtwaengler's debut. The Handel number again had

dignity, seriousness and musical charm. In Till Eulenspiegel the conductor evidently tried to bring out the pathos as well as the humor and he blended these two qualities together with the inherent instrumental brilliancies of Strauss' score. It was a great and inspiring performance and achieved a tremendous effect. No orchestral leader has within recent years achieved such an instantaneous success here as Furtwaengler, and strengthened it so materially with each new performance.

John McCormack

The Sunday evening concert of John McCormack took place in Carnegie Hall and it goes without saying that the vast auditorium had its every inch of seating and standing space taken up with the hosts of McCormack enthusiasts who seemed unwilling ever to miss the opportunity of hearing their beloved idol.

McCormack is such a continuous and conscientious student that he seems to be always in his best vocal and musical condition. Last Sunday his voice had its wonted appeal, clarity and flexibility and his interpretative art ranged through his varied program with all the finish, resourcefulness, and intelligent insight that always mark every rendering of this fine and greatly admired artist.

Every number on the program had its full measure of applause, which climaxed in several ovations during the evening and resulted in the addition of many extra numbers to an already exhausted program.

Sunday Symphony Society

The third concert of the Sunday Symphony Society, with Josiah Zuro conducting, was held at the Criterion Theater on January 18. The first number was Beethoven's Leonore overture, No. 3; then followed the Unfinished symphony of Schubert, Scenes Pittoresques by Massenet, and finally the Faust Fantasy of Wieniawski, which was played by Michael Rosenker.

The speaker for the occasion was Dr. Sigmund Spaeth. The title of his talk was The Common Sense of Music, in which he compared music to a football game. He said that such composers as Schubert and Beethoven scored a technical touchdown.

The next concert to be given by Mr. Zuro will consist of original compositions by American composers, with Mme. Raymond Delaunoy, of the Metropolitan Opera, as soloist. These concerts are having even greater success than last year. It was estimated that between 400 and 500 persons were turned away on Sunday, unable to get seats. These concerts are free to the public and even an admission card is not necessary. Mr. Zuro is to be congratulated upon the success of his undertaking, and it looks as if these concerts may possibly become an endowed, permanent institution.

Dayton Westminster Choir Widely Known

The fame of the Dayton Westminster Choir is spreading. Its director, John Finlay Williamson, has received applications from three young people in Honolulu asking to be permitted to join the choir and requesting musical instruction. One of the applicants conducts a chorus of

twenty-four voices at one of the leading churches of the Island capital. The other applicants are Honolulu girls, just out of high school, who are studying voice in San Francisco and Los Angeles respectively.

Among its student members, the choir already counts a very prominent Japanese musician, Mr. Ugo, son of the founder of the Church of Christ of Japan. Two girls from Oklahoma, one from San Jose, Cal., one from Milwaukee, and two men from Detroit, one of whom was an assistant pastor in a Presbyterian church of that city, make up the out-of-town element of the choir.

Friedheim Recital, January 28

Arthur Friedheim, pianist, and one of the few surviving pupils of Liszt, will give his only recital this season at Aeolian Hall on Wednesday afternoon, January 28, and will include in his program a group of compositions by his late maestro.

Jacobsen at Metropolitan

Sascha Jacobsen, violinist, will be the visiting soloist at the Sunday night concert at the Metropolitan Opera House on January 25.

Crooks to Sing in Philadelphia

Richard Crooks will be heard in concert in Philadelphia on February 10, and will give a recital in the Quaker City the next day.

Maier-Pattison Pacific Coast Engagements

Guy Maier and Lee Pattison, duo pianists, will fill thirteen engagements on the Pacific Coast within the next four weeks.

Anna Case in Brooklyn Recital

Anna Case will give a recital at the Academy of Music, Brooklyn, Friday evening, January 23, for the benefit of the Parish House of St. Mark's M. E. Church.

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NINA MORGANA TRIUMPHS IN "BARBER OF SEVILLE"

Brilliant Handling of Role of "Rosina" Features Civic Company Offering, in Which La Puma Also Stars

The Civic Opera Company added to its reputation last night by its fine performance of the "Barber of Seville," one of the immortal operas, at the Metropolitan Opera House. The excellent singing and the even better comedy acting kept the audience, which filled the big hall to overflowing, applauding and laughing.

They call "The Barber of Seville" a "light opera," but there is no opera in the repertoire more difficult than it, outside of a few of Wagner's and the later Verdi's. Its difficulties, both of singing and of action, are enormous and only the best-equipped companies can hope to give it. The very fact that last night's performance was so successful shows how far the Civic Opera

Company has gone in the two short seasons of its existence. As in the former renditions, the chorus was one of the chief features of the production, although "The Barber" uses only the male voices in that capacity.

Nina Morgana, who was so successful here in the "Tales of Hoffmann," given by the Metropolitan Opera Company, of which she is a member, was the Rosina. She aroused enthusiasm by her singing of the coloratura aria "Una Voce poco fa" and also by her brilliant singing of the "Waltzsong" from "Mireille," which she used in the lesson scene. Her voice, beautiful in quality, is extensive in range and of excellent coloring.

Giuseppina La Puma made the most

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Grace Wood Jess Receives Unique Gift

When Grace Wood Jess was in Portland, after giving her third return engagement there, she was presented with a very unusual gift. One of her auditors, Mrs. Walter Bliss, called on Miss Jess at her hotel the day following her recital, telling her that ever since hearing her first recital in Portland she had wanted to present her with a precious possession. To Miss Jess' delight the gift proved to be the wedding gown, made in 1869, of Mrs. Bliss' mother, who was also a singer. Even the stockings, the white satin slippers, bridal wreath, and pearl jewelry were presented to Miss Jess. In speaking of this unique gift, Miss Jess says:

"You can imagine how deeply I was touched with being given such a priceless possession. The dress is of lovely white corded silk with point lace trimming. The skirt is yards and yards around with a tight little bodice. I'm hoping to wear it for some of my songs next season. I have another wonderful gown which I wear when singing the Negro songs. It was given me by a member of Mrs. Lincoln's family and was part of Mrs. Lincoln's wardrobe when she was mistress of the White House. What a great aid costuming is! I'm sure I could never again sing as just myself, Grace Wood Jess. Costumes entirely change my personality. I feel really a Russian, a Spaniard, a French coquette—as the costume may be.

"I'm always particularly happy to receive such notices as these—proving that costumes certainly tend to submerge personality—and that is what must be submerged in order to merge—project the song characters: 'When singing a French interpretation of the episodes of the Nativity—so especially exquisite—it took one's breath, she herself seemed transfigured. Miss Jess so merges her personality into these characters that there was naught in common between the two' (Peoria, Ill., Transcript); 'Miss Jess sings, not only with her fluent lyric voice, but with her mobile face, her expressive body and exquisite hands. The songs are given with delightful self-unconsciousness. It is doubtful whether Miss Jess ever thinks of her voice from beginning to end.

Fortunately it is a lovely voice, readily answering her artistic demands' (Morning Oregonian, Portland); 'The outstanding feature is the total submergence of the artist into the art itself. She is as impersonal as was Duse. . . . Limitless range of her interpretative power. . . . She has only a change of costume to aid in creating scenes of the widest divergence of time, locality, fashion and thought' (Medford, Ore., Tribune); 'There can be no doubt that not since the days of the great Richard Mansfield, and his never to be forgotten Dr. Jekyll and Mr. Hyde, has a bit of character change been shown without makeup or any outside assistance whatever—ran a marvelous gamut of age and emotion, etc' (Peoria, Ill., Star)."

Houghton's New Song Successful

Almon Knowles, New York baritone and community song leader, is singing on all his programs the song, Not Understood, by Albert H. Houghton. This is one of the most successful non-sectarian sacred songs published in years. The following letter from Mr. Knowles to the composer speaks for itself:

My dear Mr. Houghton:
You are to be sincerely congratulated on that splendid little song. I am always looking for songs that tell the truth and give a message—songs that wake people up and plant a question that needs answering, if possible. Just found your song a few weeks ago, and recognized its value at once, as it is easy and singable, allowing much concentration on the lyric.

Cordially yours,

(Signed) ALMON KNOWLES.

Van Yorx Pupil in Recital

Theodore Van Yorx presented an artist-pupil, Helen Wetmore Neuman, soprano, in recital on January 18 before an interested audience which completely filled the Van Yorx studios. Miss Neuman revealed a well-developed voice, of much charm and purity. Her program contained numbers by Mozart, Hahn, Ronald, Terry, Handel, Scott, Del Riego, Hueter, Friml, Fay Foster, Carew and Christiaan Kriens. The last three songs were accompanied by Mr. Kriens, while the balance of the program was accompanied by Berenice Mandley.

Mrs. Flint Celebrates 78th Birthday

Mr. and Mrs. Richard Hageman gave a birthday party on Sunday evening last for Mrs. Mary Flint, writer on music and correspondent of foreign papers, whose seventy-eighth birthday it was. There was an interesting musical program, partly serious and partly burlesque, participated in by members of the Metropolitan Opera Company and prominent local musicians. About 100 guests felicitated Mrs. Flint, who herself was among the liveliest and most active of those present.

Frances Hall to Play for Minerva Club

Frances Hall, pianist, will stay in New York for the remainder of the season. One of her forthcoming engagements is at the Waldorf-Astoria on January 26, when she will play a group of Chopin numbers and a group of modern works before the Minerva Club.



RHEA SILBERTA,

well known composer and accompanist, who has gone on a three weeks' tour with Laurie Merrill, who will give concerts in Philadelphia, Washington, Pinchurst and various points in Florida.

Estelle Wentworth a Busy Musician

Estelle Wentworth is one of Washington's busy musicians, a fact which is very evident from the accompanying paragraphs covering some of her activities. Miss Wentworth is director of the Girls' Glee Club of fifty voices of George Washington University.

Three performances of Gilbert and Sullivan's Pinafore were given at the First Congregational Church, Washington, D. C., in the fall, the cast and ensemble being from Miss Wentworth's vocal studio. It was repeated at Central High School on January 20 and at Eastern High School on January 21.

The kitchen scene from Martha was presented at Calvary Baptist Church in November, and a tabloid version of the complete opera, arranged by Miss Wentworth, was given at the Clarendon Presbyterian Church, Clarendon, Va. Daniel Frohman having requested Miss Wentworth to furnish an act from her studio for the Actors' Benefit in Washington, the kitchen scene from Martha was presented by Elizabeth Thornberry, Nina Norman, Ellsworth Condon, Russell Cordrey and Woodruff Youngs. Miss Wentworth also sang a group of songs at the Actors' Benefit.

There is now in course of preparation The Mikado and The Pirates of Penzance to be given in the spring, and Nina Norman and Woodruff Youngs are preparing The Secret of Suzanne to be given later. In the presentation of these operas Miss Wentworth directs the music, and her husband, Albert Parr, the staging.

The Christmas Pageant, When Christ Was Born, given at the First Congregational Church, was directed by Miss Wentworth and Mr. Parr. Miss Wentworth played the part of Mary and Mr. Parr that of Herod.

On behalf of Rho Beta Chapter, Mu Phi Epsilon Musical Sorority, of which Miss Wentworth is an active member, she offered a free scholarship for a contralto. The scholarship was won by Frances Montgomery.

Mr. Parr appeared recently with the Ramshead Players of Washington in L'Aiglon and The New York Idea, playing important roles in both.

Engagements for Sylvia Lent

Sylvia Lent, violinist, who has been heard this season as soloist with the New York State Symphony and the Chicago Symphony Orchestra, appeared in Ridgewood, N. J., on Tuesday evening, January 20, in the second concert of the Ridgewood Recital Course, under the direction of Edwin B. Lilly. January 29, Miss Lent will be heard at the White House in a joint recital with Emilio de Gogorza, baritone. February 24, she plays in joint recital with Sophie Braslau, contralto, in Paterson, N. J., under the direction of Chrystal Brown. Miss Lent has been engaged to appear in the Newark Music Festival on May 4.

Antonio Lora Has Busy Studio

Antonio Lora, pianist, who made his New York debut at Aeolian Hall on November 21, is also a successful teacher. Mr. Lora has been the assistant of Alberto Jonas, noted Spanish pedagogue, and for years has had a large class of pupils at his own studio in Carnegie Hall. It will be remembered that Mr. Lora received unusually fine press comments after his Aeolian Hall recital, the critics agreeing that he was unusually endowed with a fine technique, a splendid understanding, and in every way reflected great credit on his maestro, aside from commenting on the fact that he was trained in America.

Bachaus in Three Recitals

William Bachaus will be heard in a series of three subscription recitals at Aeolian Hall, on January 28, March 11 and April 11. His first program will include works by Bach, Beethoven, Mendelssohn, Grieg, Schumann, Chopin and Liszt.

Roderick White's New York Recital

At the conclusion of his mid-western tour, which will take him north as far as Houghton, Michigan, Roderick White will give a recital at Town Hall on the evening of February 5. He will be assisted at the piano by Samuel Chotzino.

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Lawrence Tibbett With Evans & Salter

Lawrence Tibbett, American baritone, who created a sensation at the Metropolitan Opera House in the recent revival of Falstaff, has been signed up by Evans & Salter, and is now under this firm's management.

Rochester Opera Company Gives Faust

The Rochester American Opera Company gave its second performance at the Eastman Theater last Thursday afternoon before an audience of 2,700 people and was enthusiastically received. Faust was sung in English but with several departures from the traditional mode of presentation, particularly in the conception and interpretation of the role of Mephistopheles and in the lighting and impressionistic scenery.

This new operatic organization is composed entirely of young American singers, trained at the Eastman School of Music for the past year and a half under the direction of Vladimir Rosing and Reuben Mamoulian, who are making the productions. Their first performance was given last November when the company presented two scenes of Boris Godunoff and Pagliacci complete.

All of the Rochester critics agreed that there had been splendid progress, both in production and in the work of the young singers, since the premier performance. The critics were particularly enthusiastic over the singing of Cecile Sherman as Marguerite and George Fleming Houston as Mephistopheles. Among those in the audience who added their word of praise for the performance were Florence Macbeth of the Chicago Opera, and Albert Coates, the British conductor, here for a season with the Rochester Philharmonic Orchestra. Frank Waller conducted admirably.

"Each succeeding performance adds to the gratification of the advocates of opera in English," wrote A. J. Warner in the Times-Union, "and each presentation takes the young singers concerned farther towards their goal. Two in the cast stood out as contributing singing of a genuinely high order—Cecile Sherman as Marguerite and George Fleming Houston as Mephistopheles. Miss Sherman has a soprano voice of delightful quality; light, pure, accurate as to pitch, and notably well used. She sang particularly well yesterday and her acting of Marguerite had much that was youthfully appealing and sincere to commend it. Many older and more experienced singers have assumed this role with far less credit than belongs to Miss Sherman." Miss Sherman's home is in Mobile, Alabama. She came to the Eastman school after winning an operatic scholarship.

"It seems to the writer," was Stewart B. Sabin's comment in the Democrat and Chronicle, "to be proven that the way in which opera production is approached by its Rochester producers is one to command attention, and that it is founded on good, composite, common sense. Yesterday's performance was lively, picturesque and entertaining in its stage business, but it was not unimpaired that opera is primarily something to be sung. The stage sets were real triumphs in simple creations of suggestive backgrounds."

William P. Costello, in the Journal, declared that "The second production of the Rochester American Opera Company, given before a large audience at the Eastman Theater yesterday, dispelled any fear that the good standard the singers made on their first appearance was not going to be kept up. They gave a surprisingly good performance of the much-loved Faust—in one or two places it was really superb—and proved that here is a group of young American singers who can be relied upon to give interesting performances. George Fleming Houston was the outstanding singer in the role of Mephistopheles. He gave us a new Mephistopheles. It was suave and subtle, and he never appeared in the vivid red trappings so many of the Mephistopheles wear. He wore the dark suit of a courtier most of the time and changed into a black costume with filmy bat wings for the more sinister scenes. Cecile Sherman, as Marguerite, was another one of the real successes of the afternoon."

James H. Thompson, in the Herald, wrote: "The stern dictums of the foreign operatic masters, the bombast and the ponderousness of traditional staging and acting were noticeably absent, and there was a simplicity about the whole that made both the story and the music come with an entirely new force. As for the singing of the suave Gounod music, which succeeds in being sombre without becoming morbid, that was handled with a surprising excellence. The writer had not realized some of the beauties of the score until he heard them sung yesterday afternoon without coloratura effects and without efforts to make the rafters resound. The arias and ensemble numbers came with the charm and grace of chamber music."

Norman Edwards, head of the Eastman scenic staff, designed and created the scenery, lighting and costumes of the principals. The next performance by the Rochester American company will be Carmen, to be sung in March.

Frances Foster's Activities

Frances Foster, well known coach, has been exceedingly busy this season both in her studio, where she coaches daily a number of Metropolitan Opera singers, and also on short tours of a few days as accompanist.

The Princess Watawase, who studies voice as well as coaches with Miss Foster, has filled a number of important engagements, among which were: Matinee Musicale, Philadelphia; Rubinstein Club, Washington; soloist at Southern Music Convention, Winston-Salem. On January 24 she will be heard in the cantata, The River of Stars, at the St. Cecilia Club, Grand Rapids, Mich.

On January 11, two other pupils, Mary Weed and Gertrude Mahoney, gave a successful concert in Englewood,

N. J., the proceeds of which were turned over to the local hospital.

This season Miss Foster and Adelaide Beckman inaugurated a series of three informal musicale teas, held at Studio 819, Carnegie Hall, which have been so successful that they will be made a permanent series from season to season. Here, at these soirees, the music lover may meet the artist quite informally, and a delightful atmosphere prevails. After a short program, tea is served and dancing takes place. Miss Foster and Mrs. Beckman, believing that there was a need for such a soiree in New York, decided to hold only three musicales this winter, and before the final one—on February 1—has taken place, the decision, owing to the favor with which the first two have met, has been made to give more musicales next season and to organize a committee to develop the idea more fully. Steps to form the committee are now being taken and announcement of the same will be published in these columns shortly.

Dubinsky's Koussevitzky Reminiscences

Last week's issue of the MUSICAL COURIER showed Vladimir Dubinsky, the cellist and founder of the Musical Art Studios of New York, and Serge Koussevitzky, conductor of the Boston Symphony Orchestra—the former with his cello, the latter with his contra bass—in the orchestra of a Russian summer resort, a score of years ago. Mr. Dubinsky says that Koussevitzky was a wonderful bass player, long before the eminent conductor ever thought of taking up the baton. Bass player and cellist became close friends. "He was a lovely chap, amiable and congenial, but ambitious, energetic and determined," said Mr. Dubinsky. "Listening to Koussevitzky one would forget he was playing a bass, for the sounds he produced were of unusual beauty." At the contest for a vacant position in the St. Petersburg Opera House his playing was so overwhelming that other contestants left, deciding there was no chance for them; he got the job. Koussevitzky became bass player in the Moscow Court Theater, and soon his fame began to grow, his tour through Russia as conductor of his own orchestra, with appearances on the Continent and in England all following.

Minneapolis Lauds Brailowsky

Minneapolis, Minn., January 17.—Brailowsky's midwestern debut here on January 16, at the Lyceum Theater, was a tremendous success. Ovation after ovation was tendered the pianist who had his audience with him from the opening phrase of the Bach C sharp major prelude and fugue to the last note of the last of the many encores which he was compelled to add to a long program by an audience which was loath to leave the hall. This only proves again the perspicacity and good judgment of Mrs. Carlyle Scott, under whose local management Mr. Brailowsky appeared. Long before the recital was over, Mrs. Scott herself elicited salvos of applause and approval from her grateful audience when she appeared on the stage and announced that she had just arranged with Mr. Brailowsky for a return engagement on the afternoon of February 5. G. S.

Leginska in Chopin-Liszt Program

For her appearance in piano recital at Carnegie Hall on January 26, Ethel Leginska has chosen to give a Chopin-Liszt program. The B minor sonata and eighth rhapsody of the Hungarian master will be played. Most of the Chopin numbers are familiar.

Agnes Dzimitch Dead

The death is announced of Agnes Dzimitch, mother of Alexander Savine, in Belgrade, at the age of sixty-four. Mr. Savine, who is now residing in New York, received word of the fatal termination of a short illness on January 15.

Telmanyi Not Under Culbertsons

Emil Telmanyi, Hungarian violinist, now playing in Poland, informs the MUSICAL COURIER that he is no longer under the management for America of Arthur and Harry Culbertson.



BEATRICE MARTIN,
soprano, who will give a New York recital at Aeolian Hall on Wednesday evening, February 4. Miss Martin recently was heard in a successful Boston debut.

De Reszke Singers in First New York Concert

The De Reszke Singers, four young American men who associated themselves together while studying in the De Reszke-Seagle School for Singers, will make their first public appearance in New York at the Henry Miller Theater on the evening of Sunday, January 25. They made a great hit in London a year ago and also on the Riviera, and have met with continual success in the tour of the eastern cities which they are just finishing, but this will be the first time they will have given a public recital in New York. Their programs, made up only of the best music, are unique. The singers will be assisted by Mildred Dilling, harpist.

Buchhalter an Illinois Elector

Isadore L. Buchhalter, pianist, pedagogue and dean of the Chicago Philharmonic Conservatory, left Chicago on Sunday night, January 11, for Springfield, to join his colleagues of the Illinois electors in casting their votes for President Coolidge in the Electoral College on Monday, January 12. Mr. Buchhalter is the only pedagogue musician elector in the Electoral College for 1925.



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San Carlo Artists Offer Tosca—Werrenrath Warmly Welcomed—Notes

Cincinnati, Ohio, January 15.—The San Carlo Opera Company gave a performance of Tosca on January 8 at Emery Auditorium before a fair-sized audience. It was the first of the Artist Series. As Tosca, Anna Fitzu was superb, and as Scarpia, Giulio Fregosi gave a most creditable performance. Tomarchio, as Mario, received much applause. The others of the cast did fine work. The orchestra was effective under the able leadership of Aldo Franchetti.

SYMPHONY CONCERTS

The first pair of symphony concerts by the Cincinnati Symphony Orchestra, since the holiday season, was enjoyed on January 9 and 10 at Emery Auditorium. The program opened with the Petite Suite by Debussy, never heard here before, and received with much pleasure. Symphonic Variations, Istar, by d'Indy, was given a splendid reading, being followed by another number new to Cincinnati audiences, Pacific 231, Honegger, which certainly proved a novelty.

The soloists were both members of the orchestra, Emil Heermann, concertmaster, and Edward Kreiner, first viola, who played with true artistry the Mozart Symphony Konzertante for violin and viola. It was a delightful close to an enjoyable concert. Director Reiner was more than equal to the demands of the occasion.

REINALD WERRENRATH

Reinald Werrenrath, baritone, gave an enjoyable concert on January 13 at Emery Auditorium. His appearance was the second number of the Artist Series and he is ever a welcome artist to Cincinnati. The concert was in all respects a delightful one, and Mr. Werrenrath showed his gifts as a linguist, singing songs in five languages. The big number was Credo, from Otello, which was sung with dramatic fervor. Many encores completed a fine and much appreciated concert.

NOTES

Robert Perutz, violinist, a member of the faculty of the Conservatory of Music, gave an interesting recital at Conservatory Hall on January 12. He was ably accompanied by Mrs. Thonie Prewett Williams.

The Chicago Grand Opera Company will give four performances at Music Hall, on March 9, 10, 11 and 12.

The Cincinnati Symphony Orchestra left on January 13 for a tour of cities including Athens, Ohio; Wheeling, Fairmount and Charleston, W. Va., and Pittsburgh, Pa.

The Kentucky MacDowell Society held a meeting at the Hotel Gibson on January 12 when an interesting musical program was enjoyed. A talk on Ralph Lyford's opera, Castle Agraant, was made by Mrs. William Greenland, illustrated by Viola Sommers. Accompaniments were played by Elba Davis.

The West Hill Music Club gave a program of Russian music on the afternoon of January 5. Clara M. Imbus was the chairman.

A concert was given at the Harriet Beecher Stowe School on January 11, under the direction of the Community Service, by Lucille Scharringhaus, organist, graduate pupil of the College of Music under Lillian Arkell Rixford; Barbara Cline Fones, pianist, pupil of Albino Gorno; Ann Kauffman, contralto, pupil of Giacinto Gorno, and Uberta Neeley, of the college faculty.

Marguerite Melville Lisniewska, of the Conservatory of Music, spent the holidays with friends in New York and Boston.

L. Marvin, director of the Marvin School of popular music, has returned from Nebraska where he spent several weeks' vacation.

Chaim Katilansky and Rubin Goldberg, of New York, gave a recital on January 11 at the College of Music Odeon. The program was made up of Jewish folk songs.

A piano recital was enjoyed at the conservatory of Music on January 10 when pupils of Jean Verd, Alma Betcher, Hugo Sederberg and Marguerite Melville Lisniewska were heard.

Frank van der Stucken, musical director of the May festival, has resumed rehearsals with the festival chorus. A new number will be given during the coming festival, never heard here before, it being St. Francis of Assisi, Pierre, which requires a large chorus of children's voices.

An address was made by Mrs. T. L. Tallentire, January 10, before the Hamilton County Teachers' Association, on Music Appreciation in the Rural Schools.

The College of Music, under the auspices of the Community Service, presented Herbert Newman, organist; Erich Sorantin, violinist, and Richard A. Fluke, basso cantante, in a concert on January 11 at the Flthrow High School Auditorium. The program was made up of classic numbers artistically played.

Much interest is being displayed by students in the Shailer

Evans contest for advanced piano playing, and a number of pupils at the Conservatory of Music are preparing for the same.

The regular business meeting of the Bach Society was held on January 3 when the following officers were elected: Emma L. Roedter, president; Louis Ehrigott, vice-president and director; Louis Saverne, secretary; George Kattenhorn, treasurer; Katherine C. Bennett, Adelaide F. Locke, John A. Hoffman, Lino Mattioli, Eleanor B. Irvine and Robert J. Thurmman, directors. W. W.

Frederic Millar Active

Frederic Millar, British basso, who made his debut in the Handel and Haydn Society's presentation of The Messiah in Boston on December 21 and 22, has a story that is an unusual one, and one that in many ways resembles one of Henty's From Bootblack to President yarns.

He was a choir boy at ten years of age in the Church of St. Nicholas, Bolmore, Warwickshire, near London. He was a boy soprano until seventeen and from then until he was twenty-one he sang as tenor and was also assistant or sub-organist. He later moved to Birmingham, where in St. John's Church he was the basso and sub-organist until he was twenty-eight. His organ studies were with Richard Wassel, organist of the Cathedral at Birmingham, and with W. E. Rolinson, organist of St. John's at Ladywood.

Mr. Millar then came to America and was the organist at St. Luke's Church at Roselle, New Jersey, for a period

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of eight years. In his youth, having no money to devote himself entirely to the study of music, he learned the craft of diamond setting, which has been his vocation. He learned this trade in England with the firm of T. & J. Bragg, where much of the jewelry belonging to royalty was designed and reset, this firm also being the Court Jewelers to Queen Victoria.

In 1920 he made a trip to England. One of the passengers was De La Tore, basso of the South American Opera Company, who heard Mr. Millar sing at the ship's concert and who urged him to take up music as his life's work. On his return he came to Boston, became organist at St. Luke's in Alston, Mass., and in October, 1921, began the serious study of singing with Vincent Hubbard, who thought there was a possibility of his becoming one of the great basses. Mr. Millar, who is now under the exclusive management of Beckhard & MacFarlane, Inc., was persuaded by Mr. Hubbard to sing for the audition committee of the Handel and Haydn Society of Boston. He was immediately engaged for this performance and at its conclusion was reengaged for next season.

\$3,000 Program at Shuk Reception

Why \$3,000? Because pianist Nyiregyhazi, violinist Borissoff, and soprano St. Clair cost this figure, and these three artists were the participants in the "Little Music followed by a dance" mentioned in the invitations issued by Mr. and Mrs. Lajos Shuk for the gathering at the New Athenaeum Club, New York, January 15. Miss St. Clair, Polish prima donna, sang songs by Denza and Shuk, with temperament; the Hungarian pianist with the unpronounceable name played beautifully, and violinist Borissoff was decidedly a feature of the musico-social gathering, apparently attended by many who are somebodies in the musical world, all there to do honor to Lajos Shuk and his bride of six months; she was formerly a prominent ingénue actress of Germany.

Anil Deer a Prize Winner

Anil Deer, coloratura soprano, was one of the prize winners in a recent contest conducted by the Musical Observer. The article, Oshi Speaks on Success, is reprinted herewith: "Three little monkeys lithely darting to and fro in the freedom of the large moonlit studio, the doors of which had recently been closed for the night. Little Tunbo allowed his tired arms to fall naturally by his sides; his ears thus free to hear all things, be they good or evil.

"Put down your hands, Mikura, and see about you! Oshi! voice your opinion on the events of the day."

"'Tis no treat for me to hear or speak," replied Mikura, "but oh! how I long to see." Speaking thus he impulsively reached for a musical magazine and eagerly scanned the pages.

"Listen, brothers, the Musical Observer of New York invites artists to express their opinions as to what comprises success in music. Should you think that would mean riches, station, fine raiments?"

"Mere baubles, Mikura," said Tunbo, "as you would know could you see as I do in daily life. What has Mr. Dictionary to say on the subject?" "Many things, but the most applicable I should judge to be: 'success means desired effect achieved.'"

"Therefore, if in selecting music as a vocation, one had in mind not alone the beauty and nobility of the art but the financial gain possible to be derived therefrom, to succeed would mean monetary payment and all that it would entail, equally with the development of the natural, or fostered, talent. Should such a one arrive artistically, but, without the financial remuneration, he would not count it success."

"Tunbo peeked over Mikura's shoulder to read of the interesting contest. 'See! Mikura, it reads 'success in music,' not, what is worldly success in life! The one does not necessarily embrace the other.'"

"Here in this practice room, which our singer calls the 'Room of Happiness,' how much joy we have seen experienced in the conquering of the seemingly unconquerable. Should you not call that success whether that one ever attains the ultimate or not? In truth is the ultimate in the art of music, or any art, ever attainable? Does not the greatest happiness consist in striving to capture perfection; while perfection like an elusive fairy trips engagingly before; enticingly near yet ever out of reach? Is not this very elusiveness the most fascinating of music's great charms?"

"Would not the greatest artist count himself a failure should he unfortunately arrive where he could truthfully say, 'there is no more for me to learn?' Would money or position reconcile him to that bitter realization? All would be wormwood and ashes to his taste."

"On the other score, should an artist be shorn of wealth and accredited position, could he not yet count himself a success if, in retrospection, he could vision the vast army of difficulties overcome, always joyfully; the remembrance of a loved word well done; and the realization that ever there would be new obstacles to surmount?"

"True, very true, Tunbo my brother," spoke timid little Oshi, whose gentle voice was suppressed the long day through in fear he might commit the unpardonable sin of speaking evil. "Though your opinion of success is good, yet, in my judgment you fail to carry it to the zenith."

"The musician, be he singer, composer or instrumentalist, it matters not which, would be somewhat self-centered and egotistical if he, or she, for art has no sex, did not extend his love of music to include humanity."

"True success in a career means loving service; giving pleasure to others; lightening the burden of those heavily laden with cares of life; passing on the high spiritual calm and peace earned by artistic attainment; delving into hidden mines, extracting their precious jewels of musical and poetical thoughts, and casting these treasures broadcast to be enjoyed by all. Eager to extend a helping hand to others on the upward trend. Ever conscious the only satisfying and enduring pleasures are those of the mind."

"Discarding the showy cloak of ill-informed conceit and donning in its stead, the pure white robe of well-informed humility. Ever working, ever aiding; happiness resultant. Therein lies true success. Whether in art or life."

Silberta-Laurie Merrill Southern Tour

Rhea Silberta, pianist and composer, and Laurie Merrill, soprano, are booked for a series of recitals in the South. Beginning January 19 they were heard in the Current Events Club (New Century Clubhouse), Philadelphia; then followed a recital at the home of Mrs. Robert McCurdy, Philadelphia, with a luncheon given the next day at the New League Club; then follows Washington, D. C. (a four days' stay) during which various important appearances are booked. Pinehurst, N. C., will hear the Silberta-Merrill combination under the Charles W. Piquet management on January 26 and Jacksonville, Fla. January 28 and 30, at the Windsor Hotel. Here Miss Silberta leaves to fill engagements in the North, Miss Merrill continuing to St. Augustine, Fla. At all these affairs Silberta's new songs, The Message, and Beloved, are on the programs.

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GOTHAM GOSSIP

DICKINSON FRIDAY NOON MUSIC

The January 16 Friday Noon Hour of Music at the Brick Church, given by Dr. Clarence Dickinson, was devoted entirely to music by Debussy, with Mary Potter, contralto, and Marie Miller, harpist, as soloists.

A Schumann program is planned for the Friday noon hour of music at the Brick Church on January 23 by Clarence Dickinson, with Viola Silva, contralto, and Hyman Piston, violinist.

BOARD OF EDUCATION LECTURES AND RECITALS

Dr. Ernest L. Crandall, director of the lectures, recitals and concerts given under the auspices of the New York Board of Education, sees to it that there is large variety, on these programs, covering literary, scientific, medical and musical subjects. January 16 to January 23 there appeared the following: Marguerite Potter, June Mullin, Maria Paz Gainsborg, Aurelia Gardiner, Frank T. Molony, Morris Abel Beers, Marie Josephine Wiethan, Marguerite Cartwright, L. Camilleri, Anna A. Flick, Michelle Askinazy, Eleanor X. Jensen, Bertha Van Vliet, G. Aldo Randegger and Brooklyn Chamber Music Society String Quartet.

CHARLOTTE LUND GIVES FEDORA

Those who heard the recent Puccini memorial recital given by Charlotte Lund expected similar enjoyment in her Princess Theater presentation of *Fedora*, January 11. To quote one who was there: "It was splendid, for Miss Lund has an amazing faculty for transporting her audience to the scenes of the opera; she was in very good voice, and everyone was delighted."

Miss Lund reports that a music supervisor in one of the schools where her books on the opera are used, asked eighth grade pupils if they read and liked the *Opera Miniature Series*. They did. He then asked "Who wrote *Thais*?" A voice replied "Charlotte Lund."

BROWER AT KRIENS SYMPHONY CONCERT, JANUARY 30

In the Great Hall, City College, Friday evening, January 30, the Kriens Symphony Club will give its annual concert, with Marion Brower, soprano, and Professor Baldwin, organist, as soloist. Mme. Brower is the Californian who recently gave a successful recital in Town Hall, and in whom Alice Campbell McFarlane, "the musical fairy god-mother," is interested.

LILIAN CARPENTER AN EXCELLENT ORGANIST

At the concert given by the Washington Heights Musical Club, Wanamaker Auditorium, January 10, Lilian Carpenter, organist, appeared twice as soloist, playing important works by Dethier, Rheinberger, Faulkes, Stebbins and Bonnet. The plentiful technique and artistic interpretation shown in these works brought her spontaneous applause.

HANS MERX BACK FROM EUROPE

The S.S. Cleveland brought Hans Merx, baritone and teacher, back to New York a fortnight ago, following his extended stay in Europe. He gave recitals in Baden, Berlin, Bonn, Dusseldorf, etc., and on board the steamer January 9, singing German arias and songs, as well as several in English; he will soon be heard in New York.

ORGANIST D'ANTALFFY RETURNS

Following his ten weeks' stay with The Miracle Company in Cleveland, Deszso d'Antalfy, organist of this production, has returned to New York, where his services are sure to be in demand.

SINSHEIMER QUARTET AT WURLITZER HALL

The Sinsheimer Quartet played works by Mozart, Gliere, Glazounoff and Schumann at the Wurlitzer Hall evening concert of January 14; the latter composer's quintet for piano and strings was especially enjoyed, with Mrs. Alexander Bloch as the capable pianist. The presto was a special tour de force, going with unusual speed and clearness.

GLADYS BIRKMIER SINGS HYMNS

Few singers could sing simple hymns so acceptably as Gladys Birkmier did for a class of aliens in charge of Clara Goodchild; this occurred at a Baptist church on East 83d street a fortnight ago, when Miss Birkmier's excellent voice and clear enunciation were admired.

HUSSEY-DAVID RECEPTION FOR ALICE SECKELS

January 11, Adah Campbell Hussey and Annie Louise David gave a reception and tea for Alice Seckels, manager of the Master School of Musical Art, San Francisco, at their New York studios. There was a short musical program, including violin solos by Elinor Whittemore, accompanied by Miss Tardiville; Miss Whittemore played with rare artistry and technical facility, her last number, by request, being the Schubert-Wilhelm Ave Maria, accompanied by Miss David on the harp. Marguerite Dana soprano, sang a group of songs, Miss David accompanying her; her voice, of limpid quality and beauty, roused well-deserved enthusiasm. Mr. de Stefano, harpist, played with his usual mastery.

There were many distinguished guests among the 150 present, including Alice Campbell MacFarlane, (founder of the Master School of Musical Art of San Francisco); Lazar Samoiloff, director; Mrs. Samoiloff and Miss Zepha, Oscar Saenger, Florence Hinkle Witherspoon, Herbert Witherspoon, Olive Kline, Lambert Murphy, Richard T. Percy, Robert Quait, William Simmons, Henry Hall Dunklee, Sue Harvard, Harry Laurence Hunt, Jos. Priaulx, Lilian Sherwood Newkirk, Mr. and Mrs. Charles Baker, U. S. Kerr, Catherine and Norma Bannan, Marie Miller, Mr. de Stefano, Jean Wheeler, Mrs. Frank Southard, Genevieve Grant of Paris, Lydia Fannesbeck, Cecil Arden, Mrs. John Dixon, Frederick Riesberg, Mrs. William Walker, Marguerite Dana, Mrs. Carlton, Charlotte Babcock, Milton

Schreyer, Mrs. Edmund Marks, Lucy Cavin, Anna Welch, Eileen Henry, Kathryn Myers, Julia Harden, Hazel Throp, Marie MacQuarrie, Elinor Smith, Audrey Rogers, Ruth Smith, George Bauer, Frederick Sittig, Hans Sittig, Ashley Pettis, Parrish Williams, Helen Seward, Dr. and Mrs. O'Neill, Mrs. Waycott, etc.

Prominent Pupils from the Alviene School

The ever-growing popularity of the American stage, the gradual perfection of the arts, the steadily increasing ability of the American actor and actress, all are in no small degree to be attributed to the efficiency of some of America's leading schools of the drama, opera and the dance. One of these progressive and efficient schools is The Alviene University School of Theater Arts, 43 West 72nd street, New York City, of which Claude M. Alviene is the principal. This venerable institution is one of the ever-vigilant, progressive institutions whose aim and purpose is the thorough, scientific, methodical training of young promising Americans for a successful career, in the arts of the drama, the opera and the dance. Its board of advisors and honorary directors include such men as Alan Dale, dean of dramatic critics; William A. Brady, Henry Miller, Sir John Martin-Harvey, J. J. Shubert, Marguerite Clark, Rose Coghlan and others. Many of the leading celebrities of local fame owe their success to this institution and the unceasing perseverance of Professor Alviene and his wife. On the school's list are to be found such prominent names as Mary Pickford, Laurette Taylor, Dolly Sisters, Dorothy Jordan, Mary Nash, Taylor Holmes and Elinore Painter, besides pupils now playing at New York theaters, including Fred and Adele Astir, starring in *Oh Lady at the Liberty Theater*; Zita Johann playing lead in *Dawn at the Eltinge Theater*; William Morgan and Camelia Campbell; Harry Clarke in *Princess April at the Ambassador Theater*; Anthony Knilling, stage manager for Belasco Harem Co., with Leonore Ulric; Lillian Foster with *Conscience at the Belmont*; Wanda Lyon with *Close Harmony*; May Buckley in *Pigs*; Evelyn Law with *The Ziegfeld Follies*; Lee Tracy, with *The Show-Off at the Playhouse*; Muriel Stryker in *The Magnolia Lady at the Shubert*.

Many leading stars through the country and abroad at one time or another have received some of their training at The Alviene. The eminent faculty of instructors under the supervision of Mr. and Mrs. Alviene not only pay especial attention to the development of the various allied arts and their merging, but actually produce these people in The School's Art Theater. Here students are given actual stage experience, where time and energy are devoted to their artistic careers for drama, grand and light opera, voice culture, stage and eurythmic dancing, and many other studies that will enhance the student's power and eventual rise to stardom behind the footlights. Mr. Alviene always carefully examines every applicant, and he is quite frank to dissuade any who utterly fail to manifest the requisite basic ability for an artistic career. The stage needs men and women who are in love with their art, and only scientific, rigorous training in all the sundry phases of art crafts will fill them with that love which alone will make them truly great.

The grand opera department is taken care of by Jules Schwarz in cooperation with his brother, the noted baritone of the Chicago Civic Opera. Mr. Gabor of the Metropolitan and Mr. Nadon, late with Bernadi of Paris, and others are cooperating.

The stage directors are Roy Cochrane, of Ethel and John Barrymore Co.; Lawrence Marston, who produced many Broadway successes; Fred Loomis and a faculty of forty masters and instructors.

Laubenthal in Demand

Rudolf Laubenthal, tenor of the Metropolitan Opera Company, who is a growing favorite with the public through his excellent performances not alone in Wagnerian operas but also in the new Bohemian opera *Jenufa*, will remain in America for two months more.

Mr. Laubenthal's contract at the Metropolitan originally only called for half the season, but was extended until late in March, which compelled Mr. Laubenthal to cancel many important guest performances and concerts all over Europe. He is one of the most sought for tenors now singing in

Europe and there were tours booked for him in Spain, Scandinavia and Italy. All this had to be postponed as there is a possibility that Mr. Laubenthal will remain here until April to sing some important spring festivals in the West.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

COURSE IN PIANO HARMONY

"I am a reader of the *Musical Courier* and a music student. I would like to take a course in piano and harmony and I wonder if you could give me some information in regard to some of the colleges in New York State, not city. Also in Southern California. Do the colleges take students to board?"

In New York State there are conservatories or schools of music at Binghamton, Elmira, Fredonia, Ithaca, Lockport, Plattsburg, Rochester, Syracuse, Troy, Utica. Brooklyn is not mentioned as it is practically New York. Southern California has schools of music at Long Beach, Los Angeles, Riverside, San Diego, Santa Monica and Whittier. Some music colleges take students to board.

A BALLAD

"What does the word 'ballad' mean? I thought it was some special kind of song, but do not know what the word is intended to mean when applied to all sorts of things. It is confusing to have the word applied to every kind of song. It always appeared to me a rather superior kind of song, but I must be mistaken."

A ballad was originally a song intended for a dance accompaniment. Now it is a simple narrative poem, generally meant to be sung. As a purely musical term it was originally applied to a short, simple vocal melody, set to one or more stanzas and with a slight instrumental accompaniment. The term, however, has come to be very loosely used. The English ballad today is a song, generally with a sentimental verse and with music rather frankly popular in style. There are ballads for piano (witness Brahms and Grieg) and even ballads for orchestra. Possibly the best known vocal ballads are those of Loewe.

Wolcott and Mintz Give Recital

Anne Wolcott, pianist, and Bennett Mintz, baritone, were heard in recital from the broadcasting station WNYC on January 13. These two musicians gave such a pleasing recital that there was considerable praise the day after, for when the radio fans hear anything they like they always write in about it. The net result is, that both Miss Wolcott and Mr. Mintz have been asked to give another recital at an early date.

Miss Wolcott played two groups which included Paderewski's *Fantasy*, Sibelius' *Romance*, Clair de Lune by Debussy and a Polonaise by MacDowell. Mr. Mintz sang first the aria from *Traviata*, followed by the ballad, *Duna*, and his closing group included the aria from *Andrea Chenier* and closed with *Invictus*.

Marcella Geon Plays at City Hall

Marcella Geon was the accompanist for her pupil, Christine Fonteyne, soprano, who sang at City Hall on January 10. This occasion was in connection with the showing of the film, *The Passion Play*. Miss Fonteyne has just returned from a ten weeks' vaudeville tour. On January 6 Miss Geon was the pianist at the meeting of the Rainy Day Club, which was held at the Astor Hotel. Edna Lambert, contralto, was the soloist, with Miss Geon accompanying.



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Mme. Charles Cahier, the American contralto who was famous all over Europe before the war, though she has only become well known in her native land since the war ended, has had considerable experience as a teacher beside her extensive experience both in the opera and concert fields. She has taught a few selected voices in the intervals between her work for many years past, but it was only when the Curtis Institute asked her to take charge of the vocal master class that she accepted a regular teaching position for the first time, going to Philadelphia on Monday and Tuesday of each week. A European art journal recently had an account of her on this lesser known side, from which the following is an excerpt:

"In Europe, as a matter of course, the future prima donnas, tenors, etc., always try to study with the prominent artists of the day, believing that one thus drinks at the very fountain of knowledge. Sometimes this rule works well, and sometimes not. Perhaps, however, there is more truth than fiction in the witty statement of a great artist and teacher who said: 'There are no great teachers, there are only great pupils!'

"Of all the many, many students who come to sing for me or to study, my time allowed me to take only the very best voices, and the most talented, forcing me many times to refuse many promising ones. As long as I was in the Vienna Court Opera my pupils lived the life of the average students in a large city, with their quarters in pensions or rooms where they lived a rather 'picnic' existence, and pilgrimed out to our lovely Villa Melisande, in one of the beautiful suburbs of Vienna, for their lessons. There were many artists living in the same quarter. We had the great Leschetizky for a neighbor around one corner, Sonnenthal and Kainz, two of Austria's greatest actors, around another. After commencing my career as a guest artist, I was prevailed upon to take a few of the most talented pupils with me en tour in order to be able to continue their lessons on my free days. I believe that seeing, hearing and living so much, not alone in opera performances and concerts, but also in different countries and with different peoples, has been of inestimable value in their development and education. Especially, however, has it been my experience that, through all of this broadening education, these pupils were selfpossessed and free from nervousness at their debuts.

"In the summer months of the war-years I retired to a little idyllic fishing village, Noesund, on the west coast of Sweden, with a number of my pupils. Beautiful this little spot was, and also unknown until Music, through her disciples, made her entry there. There was no hotel and the fisher-folk made the pupils all comfortable in their clean cottages. Steinway & Sons sent me a number of pianos, and where to put them caused me sleepless nights until in my walks down the one main road out into the country, pianos and voices 'volleyed and thundered' to the right and left of me from haylofts, dance-halls and even from stables. The pupils themselves had solved my problems for me. In the meantime I had taken two cottages for our own use, around the cliffs, as far away as possible. After several summers there, when yearly guests became too numerous and servants preferred to stay in towns where they could jazz and go to the movies, I proposed to my husband that we move on board his beautiful yacht, Orphée (named after my first opera role), lying outside our doors, and spend four beautiful months cruising around Sweden, Norway and Denmark. Anything more wonderful is hard to imagine. The pupils who were good sailors were allowed to go along, and for two long summers we lived an ideal life, only going on land to get provisions or visit friends.

"I suppose we would still be pursuing this mode of getting a rest and storing up strength and nerves for the winter season if our lovely Orphée had not been destroyed by fire along with fifty other yachts in the middle of winter, set on fire by the spirit of communism dominating a group of ship-yard workers in Travenmunde. As I was engaged for performances in Berlin, Vienna and different festivals, we passed the summer of 1923 in Freudenstadt in the Black Forest, to be in reach of these places; and the summer of 1924 I took

several pupils with me to Moellerod Kungsgard, an old hunting-box of the Kings of Sweden, about 600 years old."

In addition to this excerpt out of Mme. Cahier's article, one might add that the results seem to have been especially good, as her pupils are filling prominent positions all over Europe. At the same time she has made for herself, as artist, a position in Europe second to none; is known as such to the connoisseur in America, her native land, and is rapidly becoming known as such to the public at large.

That the results of Mme. Cahier's teaching have been of the best, is evident from the group of distinguished professional pupils of hers whose portraits appear on the front cover of this issue of the MUSICAL COURIER. Mme. Cahier, as already announced in these pages, will take a few American pupils abroad with her this coming summer, and though her engagements abroad, both in opera and concert, are numerous for the spring and fall, there will be time to devote to her pupils in summer.

JUDGES AND DATES FOR NEW YORK STATE YOUNG ARTISTS' CONTESTS

The Young Artists' Contests of the New York State Federation of Music Clubs will be held in the auditorium of John Wanamaker store, Broadway and Tenth street, New York City.

The voice contest will take place on Wednesday, February 25. Piano and violin contest, on Thursday, February 26. Both contests will begin promptly at 2:30 p.m. and will be open to the public. An effort has been made to have as judges, American artists and critics of such established reputation that it will be distinctly a privilege for young people to compete. The response from the judges, who serve entirely in the interest of good music, has been very gratifying to the committee in charge. They are:

Judges for voice: Mario Chamlee, tenor, Metropolitan Opera Company; Jeanne Gordon, contralto, Metropolitan Opera Company, and H. O. Osgood, associate editor of the MUSICAL COURIER.

Judges for piano: Edwin Hughes, noted pianist and teacher; Frances Nash, American concert pianist, and Felix Deyo, musical editor of the Brooklyn Standard-Union.

Judges for violin: Eddy Brown, well known concert violinist; Carl Tollefsen, violinist, teacher and director of the Tollefsen Trio; the other judge for violin will be announced later.

Winners in the State contest compete in the Empire district contest (comprising Pennsylvania, New York and New Jersey), and the winners there in the National contest at the Biennial of the National Federation of Music Clubs at Portland, Ore., in June.

Applications should be made to Etta Hamilton Morris, 835 Lincoln Place, Brooklyn, N. Y., Chairman of the Contest.

Lhevinne Reception at Samoiloff's

Following the triumphal recital, given at Carnegie Hall, January 12, by Josef Lhevinne, there was a gathering at the home of Lazar S. Samoiloff, which as to numbers and importance of those present could hardly be exceeded. Pianists, singers, instrumentalists of all kinds, writers and society folk were there, and no one wanted to go home. The spontaneous ebullition of spirits (human and liquid) and the bounteous hospitality extended were features of the affair. The few names here mentioned are those only who are prominent in the musical world; Mr. and Mrs. Josef Lhevinne, Julia Claussen and Herr Claussen, Andres de Seguro, Claire Dux, Sergei Klibansky, Cecil Arden, Buzzi-Peccia, Gladys Axman, William Guard, Herma Menth, Ignace Hilsberg, Parish Williams, Louis Simmons, Boris Levenson, Sigmund Spaeth, John Doane, Cesare Sturani, John F. Majeski, Judson House, Salvatore Mario de Stefano, Josef Borisoff, Max Smith (formerly, New York Journal), T. D. Perkins (New York Tribune), Max Jacobs, Pado Martucci, Clarence Adler, Mrs. Alice Campbell MacFarlane, Alice Campbell MacFarlane, Muriel Campbell MacFarlane,

Adele Campbell Hussey, Annie Louise David, Marion Hovey Brower, Mrs. Hovey, Alice Seckels, Mr. and Mrs. M. Bogert, Ina Bourskaya, Mr. and Mrs. F. W. Riesberg, Mabel Wood Hill, Frank La Forge and Ernesto Berumen.

Haarlem Philharmonic Breakfast and Musicales

The Haarlem Philharmonic Society of New York, Mrs. Everett Menzies Raynor, president, held its annual breakfast and its third musicale of the season at the Waldorf Astoria on January 15. The floor of the grand ballroom and the boxes were filled with tables which seated over one thousand guests. Red carnations and red candle shades formed attractive table decorations. The president, Mrs. Raynor, gave a short address of welcome and introduced Rev. Charles W. Roeder, who gave the invocation. Guests of honor were Mrs. William Littlefield, honorary president; Mrs. Richard Chapman, Mrs. Eugene J. Grant, Mrs. Frederick A. Duneka, Thomas Jacka, Mrs. Charles A. Latham, Rev. and Mrs. Charles W. Roeder, Mrs. C. Victor Twiss and Beverly Livingston Brant. A delightful breakfast was served, during which music was furnished by Henri Conrad's Orchestra. Preceding the breakfast a reception was held in the Astor Gallery. Those assisting Mrs. Raynor at the reception were the guests of honor and the officers of the board and members of the music committee: Mrs. William Gage Brady, Mrs. James E. Burt (chairman of the music committee), Mrs. Charles S. Conklin, Mrs. Sturges S. Dunham, Mrs. Marshall L. Havey, Mrs. Thomas Jacka, Mrs. Charles A. Linton, Mrs. Frederick B. Robinson, Mrs. Henry E. Russell, Mrs. J. Clarence Sharp, Mrs. Orison B. Smith and Mrs. Warren van Kleeck; the committee on arrangements: Mrs. Horatio H. Gates, assisted by Mrs. Charles H. Eddy, Mrs. Edward Hiler, Mrs. Ernest J. Waterman; and the chairman of the breakfast committee, Mrs. Truett Polk Edwards.

Elsie Janis was to have entertained following the breakfast, but owing to her illness a change in plans had been made. The committee was successful in arranging for a musicale by Anna Case, Metropolitan soprano, and Hans Kindler, cellist. A most delightful program was given by these two artists. Miss Case was heard in songs by Pearl Curran, Rimsky-Korsakoff, Handel, Verini, Flegier, Mozart, Wintter Watts, Rachmaninoff, Roland Farley and Robert Huntington Terry. She concluded her first group with the Song of the Robin, words and music by herself. It suited her clear and brilliant voice well, and was enthusiastically received. Miss Case was in good voice and impressed again with the warmth of her tones, the high range of her voice, her artistic interpretations and her vocal skill. Her smooth rendition of Mozart's Alleluja particularly afforded an example of her splendid vocal control. Her artistry and personality completely won her hearers, who applauded spontaneously and recalled her for encores. Mr. Kindler, a thoroughly dependable artist, was greatly enjoyed in his solos by Glinka, Delibes, Cui, Sibelius, Dvorak, and Piatti. His rich resonant tones, his sure technique and the warmth of expression which he puts into his playing were appreciated by the audience, as evidenced in its applause and demand for encores. Edouard Gendron and Emanuel Balaban were accompanists for Miss Case and Mr. Kindler respectively.

Dubinsky Musical Art Studio Activities

Sammy Selikowich, nine-year-old pianist, student at the Dubinsky Art Studios, played pieces by Mozart, Ravina and Wollenhaupt at the December 26 Wuritzer Auditorium recital, with clean-cut technique and warm and velvety touch; his keen rhythm and repose were striking in the Mozart sonata. The renditions of Wendell C. Glover, organist, and a reproduction of Volav's playing of the Polonaise in A flat (Chopin) were features of the concert.

Dr. Carl Guest of Honor

Dr. William C. Carl will be guest of honor at the Annual luncheon of the Philadelphia Music Club at the Bellevue-Stratford Hotel, Thursday, February 19. Dr. Carl will speak on French Music and the Artists of France. The club is one of the most active organizations in the Quaker City. Eight hundred guests are expected to attend the luncheon.

Wellington Smith in New York Recital

Wellington Smith, baritone, will give a song recital at Aeolian Hall, New York, on Wednesday afternoon, January 21.

JACQUES THIBAUD MARIE RAPPOLD

W. J. HENDERSON
Dean of New York Critics
N. Y. Sun, Dec. 8th, 1924
says

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CHARLOTTE K. HERLIHY,

pupil of Giovanni Gennaro, who will give a recital in Chicago, Sunday afternoon, January 25. (Daguerre photo.)



JAMES WOLFE,

bass of the Metropolitan Opera Company, smiled happily when he obtained the manuscript he is holding. It is not a new opera with a special baritone solo written for him, but—much more important—it is the marriage license which enabled him to give Lillian Lauferty (Beatrice Fairfax) a third name, Mrs. James Wolfe. (Curtis Bell photo.)



RICHARD BUHLIG,

American pianist, who is having a busy season across the Atlantic this winter. Three London recitals at Wigmore Hall in November and December brought him such success that he has been engaged for others there in March. He has recently completed three recitals in Vienna, the third being an extra one for which he was engaged because of the unusual success of his first two. Just now he is playing in Berlin and other German cities.



ESTHER DALE,

soprano, who will sing at the Roosevelt recitals in the ballroom of the new Hotel Roosevelt, on January 29, for the benefit of the Bryn Mawr Music Fund and the City Music League. (Bachrach photo.)



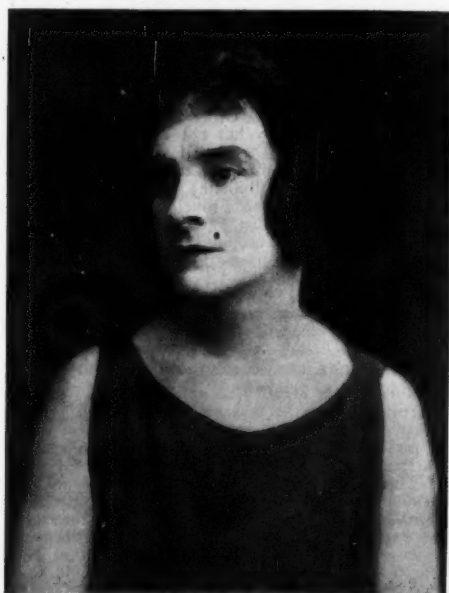
ROBERT RINGLING.

According to a cable dispatch received by William A. Brady, well known vocal authority, his artist-pupil, Robert Ringling, has achieved a great success at Ulm, a university town in south Germany, in the opera *Travatore*, in which he sang Count di Luna. The director of that opera house, Willy Kiemer, is a progressive and broad-minded man who has lately given several Americans the opportunity of appearing in principal roles. Among those Americans who made their debut at Ulm, and who, by the way, are also artist-pupils of Mr. Brady, are Lawrence Wolf and Leonie Kruse. Mr. Ringling is, therefore, the third artist of Mr. Brady's studio who has achieved a signal success in Germany.



FRANCES PERALTA,

Metropolitan Opera soprano, who has been engaged to sing *Aida* in Washington with the Civic Opera Company on March 4. Miss Peralta has also been engaged for the Ann Arbor Festival in May. (Dobkin photo.)



GRACE LESLIE,

contralto, who will be heard on the same program with the Philharmonic Orchestra, over WEAF, on the evening of February 4. She will feature the new song, *Beloved*, by Rhea Silberta and Josephine Vila. Mrs. Leslie did not sing over WGBS as reported in the Chicago letter of December 8. The singer on that occasion was Mrs. Frank Leslie, a pupil of Sibyl Sammis MacDermid. She was heard, however, over station WAHG last Monday evening. On January 16 she sang at Keene, N. H., with the male chorus under the direction of George S. Dunham. She also appeared in Rome, N. Y., in a joint recital with David Hugh Jones, organist.



IN THE BOIS DU BOULOGNE, PARIS.

Ninon Romaine, pianist,
on her sorrel gelding,
Petit Duc.



OPINIONS OF THE PRESS

Franceska Kaspar Lawson

Franceska Kaspar Lawson's current engagements include four appearances with women's clubs as follows: January 19, Cadiz, Ohio; 21, Toronto, Ohio; 22, Bridgeport, Ohio, and 27, Welch, W. Va.

When Mrs. Lawson sang in Lancaster, Pa., last month, the News Journal stated:

Seldom has Lancaster enjoyed a more delightful treat than that offered by the skilled soloist, Franceska Kaspar Lawson. Her style met the demands of both technique and theme appreciation. In the classical airs and the aria the wonderful technique of her voice and its delightful cadences were revealed. Her sweetest tones were revealed in the Songs of Other Lands, and in the American songs. Her Swiss Echo Song was particularly brilliant. While a thorough artist, Mme. Lawson is singularly free from professionalism. Her exquisite simplicity brings her in close touch with her audience and is an art of appeal.

Mrs. Lawson was equally enthusiastically received when she appeared in Middletown, Del., the New Era commenting on her recital as follows:

Mrs. Lawson has a marvelous voice, perfectly controlled, which, with her charming personality, made a combination impossible to be resisted. Her program was exceptionally well chosen to show

both the range and the quality of her splendid voice. Those who enjoyed the privilege of hearing Mrs. Lawson are most enthusiastic in their praise.

Gitta Gradova

The recital which Gitta Gradova gave in Philadelphia on December 1 brought the pianist the following tributes from the press:

Miss Gradova revealed a talent perhaps greater in promise than in present achievement, which is only natural as she is still very young. Her playing of three of the Scriabin early works were her difficult program. Miss Gradova has a sparkling technique and an artistic equipment which should carry her high among the solo pianists of the present day.—Public Ledger.

Gitta Gradova, pianist, makes excellent first impression. . . . The reputation of Gitta Gradova, being made with astonishing rapidity for so young a player, in no respect exceeded the accomplishments of the pianist. She did the Theme and Variations of Handel, a set of Valses by Brahms, a group containing an Etude and Waltz by Chopin and three things by Scriabin, the Tragedy Fragment by Medtner, and the Mephisto Valse by Liszt, with the poise and interpretative power of a much more mature, experienced player. She has fine finger technique and a style quite individual and full of charm.—Record.

Mlle. Dur had a close rival for honors in Miss Gradova, the youthful pianist, who made her

Philadelphia debut at the Monday Morning Musicales. Miss Gradova's playing made one feel as though the piano were speaking under the touch of the fingers of the old masters whose works she interpreted so faithfully. Her rendition of Brahms' Waltzes was one to be marveled at, while Chopin's Valse Brillant in A flat major fairly rippled under her fingers. Miss Gradova is regarded as an authoritative exponent of Scriabin, whose compositions she performs in a masterly manner.—North American.

The other artist was Gitta Gradova, a young woman of marvelous pianistic ability. . . . Her technical equipment is great enough to make it easy for her to cope with difficulties that beset the pathway of a virtuoso. In her playing there is a good sense of rhythm, the faculty of turning a tune well, and a wide range of tone-color to her touch.—Inquirer.

Richard Crooks

After the tenor's recent appearance in St. Paul, The Daily News said:

Not more than once or twice in a season is one accorded the privilege of attending so rarely beautiful a song recital as that of Richard Crooks. One's first impulse after hearing him is to launch into unbridled panegyric. Only through the use of superlatives is it possible to do justice and convey any adequate notion of his remarkable performance. If there is any quality in the whole range of vocal expression that he lacks, it is not at once discoverable.

His recent recital in Flemington, N. J., brought this comment in the Flemington Democrat-Advertiser:

He filled his hearers with delight and eagerness to listen to him again. Mr. Crooks possesses a voice of exceptional beauty; not only is it powerful, yet remaining ever sweet, but he is able to modulate it until it seems almost like a breath of sound, and is still distinctly heard throughout the auditorium. A pleased audience left, delighted with the singer.

Alton Jones

Alton Jones, American pianist, who gave a successful recital in Aeolian Hall on January 2, received flattering comments from the New York press, some of them as follows:

Alton Jones, who appeared as pianist with the American Orchestral Society last year, was heard in recital at Aeolian Hall

last evening, an event of dignified musicianship and personal success for the young artist. He was twice blest in a tasteful choice of major groups from Brahms and MacDowell. Several of the Brahms intermezzi were conveyed with velvet touch, while the American composer's Tragic was softened by youth's optimism into lyric beauty as perhaps its author designed and certainly as his era demanded beauty of its tragedies. Mr. Jones, however, proved no dweller in a sentimental past, but played with vigor a series of short contemporaneous pieces.—Times.

Technical fluency and proficiency marked Mr. Jones' playing; it was clear-cut and lucid, vigorous but not overweighed. He was thoroughly at home in the MacDowell sonata, which had a spirited, expressive interpretation.—Herald-Tribune.

Mr. Jones is an interesting pianist in many respects. He has an admirable finger technique, clean and fluent, and he shows a good rhythmic sense. . . . His intelligence and repose were greatly in his favor. Seldom does a young player interpret the difficult music of Brahms with such good style as was observed in his various readings of the master. He was warmly applauded for his performance by an audience of remarkably good size considering the weather.—Sun.

Another pianist, Alton Jones, came up for inspection at Aeolian Hall last night. He was heard at one of the concerts of the American Orchestral Society last year, and in all likelihood last evening's recital will not be the last of him. He possesses an authentic piano talent that reveals itself in a well developed technique, a varied and musical touch, and a grateful range of tone color. His Brahms further made it clear that he is not without temperament and the priceless boon of imagination.—Telegram.

Guimar Novaes

Regarding Guimar Novaes' appearance in the Tuesday Musical Club's series in Omaha, Neb., January 4, the following are some of the notices received by that brilliant artist:

There are not many pianists like Guimar Novaes. She comes very near being the ideal concert artist. She has masterful technique, abundant sympathy, and a warm and gracious personality, which makes quite a rare combination. She must have been pleased with the reception given her Sunday afternoon when she appeared in recital at the Brandeis Theater. The applause was almost continuous from the moment one

number ended until another was begun. This was the more remarkable as her program made little concession to hot polloi.

Her technique, the material part of her artistry, was as brilliant and sharp as a diamond. Her deftness was startling, and her sense of dynamics was something to marvel at. The left-hand work was particularly interesting, for she held it subdued in force but filled it with the most exquisite, flashing tone color.—Omaha Bee, January 5, 1925.

It was a felicitous choice that the Tuesday Musical Club made when they presented Guimar Novaes, pianist.

Guimar Novaes, much heralded, had aroused high anticipations and every one expected a treat, but it was more than a treat that the audience experienced when the young and marvelous artist swept everybody off their feet and transported them as on a magic carpet in a world of transcendental beauty from beginning to end.

Mme. Novaes' art is so complete, so replete with original ideas, so prismatic and luminous, that it leaves one speechless.

Guimar Novaes came, saw and conquered, and the Tuesday Musical Club is to be highly congratulated. The audience was large and most decidedly enthusiastic.—August M. Borglum in the Omaha World-Herald, January 5.

New York String Quartet

That the critics were unanimous in their praise of New York String Quartet when that organization appeared in Toronto recently is evident from the accompanying salient paragraphs culled from the press:

The Smetana quartet was ample to reveal many beautiful characteristics for which the organization is justly famous. Tone in ensemble was singularly mellow and refined. Proportion in tonal quality was rarely beautiful, due to exceptional sympathy and tenderness in the second violin and viola. Too often the volume of these inner voices is made to do duty for tone color. Of the players' technique can only say that it was as near perfection as we ever wish to hear.—Toronto Telegram.

It is certain that a plenitude of good chamber music will be the outstanding feature of the present musical season in Toronto; and at its close the appearance of the New York String Quartet will rank as one of its pleasantest episodes. . . . The rich tonal

quality and ripe authority of every member of the quartet, both in individual and blended passages is its distinctive characteristic; they are all brilliant, artists who cooperate beautifully in ensemble. The sentiment and nuances of the Smetana Quartet are a matter of intimate sympathy with the performers and their interpretation had a warmth, vivacity and tenderness that were ravishing.—Toronto Saturday Night.

The organization is an excellent one, with a lovely tone and a delightful precision in their gradation of color and other effects. . . . The local chamber music lovers should be grateful to the Women's Musical Club for bringing them here.—Toronto Mail and Empire.

Ethelynde Smith

The appended press excerpts were received by Ethelynde Smith following her appearance in Nashville, Tenn.:

Ethelynde Smith, whose name is well known to music lovers all over the country, appeared last evening for the first time in this city. Miss Smith has a lyric soprano voice of great sweetness and clarity and her artistic interpretations of the different songs, and her distinct enunciation, added much to the charm of her program. She was warmly applauded and was called upon to give five encores.—Alvin S. Wiggers in the Tennessean.

The following tribute is taken from another Nashville daily:

Miss Smith has a voice which is of pure velvet, and the velvet reaches from the top to the bottom of her range. It is by reason of its very smoothness and flexibility the singer attained in certain songs to the qualities of the coloratura, though I would call her type of vocal work essentially lyric.

But far more pleasing than her fine voice qualities were Miss Smith's abilities in the matter of interpretation. Unfortunately I missed hearing her first two groups and her singing of One Fine Day from Butterfly, but can say with conviction in regard to the rest of the program—songs by American composers exclusively—that it is rare that one hears such excellent interpretation of songs in the English language. The mood, the inner spirit of each of a dozen most variously mooded songs, was brought out by the recitalist in a way that completely captured her hearers. She is what I would call ideal in her rendition of children's songs.

A Line on Claire Dux

Anyone who wishes to get a line on the Coast tour of Claire Dux this fall has only to go through the popular soprano's scrap-book, which is full of highly revelatory lines.

When Claire Dux sang in San Francisco for the first time this season, Charles Woodman in the Call and Post noted that she was "worshipped as a queen of song." On her second appearance he remarked that "she can do anything of which the soprano voice is capable." Redfern Mason in the Examiner commented after her first concert that "singers are many, artists are few. Claire Dux is one of the few." After her second recital he said that "San Francisco has taken Claire Dux to its heart." Ray C. B. Brown in the Chronicle wrote after the first concert that "few are the sopranos who live on the same plane of artistry with Miss Dux." Her second concert he characterized as "a rarely lovely hour of song." Other San Francisco lines included "Claire Dux probably has not been matched for pure loveliness of tone since she herself visited San Francisco last time" (Egbert Swenson, Bulletin), and "an artistic triumph" (Mollie Merrick, Bulletin).

Los Angeles agrees with San Francisco. Bruno David Usher in the Express said that "more than 2,000 hearts were stolen last night from a happily helpless public." The Examiner recorded that "the house thundered its delight." Carl Bronson in the Herald called her a "vocal virtuoso" and Frances Kendig in the Times wrote that "few can hold large audiences with the rare type of art that makes Miss Dux distinctive among singers."

Rothier Sings at Woman Pays Club

Leon Rothier, with Mme. Rothier and Mrs. Wood, were guests of honor at the Woman Pays Club on January 13. There was a large attendance to greet these distinguished persons. Mrs. Wood was called on to speak and gave a short outline of her work as a member of the O. Henry Club and the accepted theory as to how O. Henry adopted this name. She was an exceedingly interesting speaker and it was regrettable that the time on these occasions is so short that she could not speak longer. Leon Rothier was introduced next and he said that he made no pretense of being a speaker but that he would accept the insistent demand that he sing. He offered two numbers, with Rhea Silberta, member of the club, as accompanist. Mr. Rothier's last selection was There Is No Death, by Gordon Johnstone and O'Hara, and the storm of applause which followed Mr. Rothier's interpretation of this fine number was nothing short of an ovation. The club, with its long line of distinguished visitors, has rarely evidenced so much enthusiasm.

Ruth Rodgers in New York Recital

Ruth Rodgers, who will be heard in New York as soprano soloist in the Ninth Symphony with the New York Symphony Orchestra, will give her first New York song recital on Tuesday afternoon, January 27, at Aeolian Hall, assisted by Isidore Luckstone.

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ACROSS THE COUNTRY

Allentown, Pa., January 13.—Godfrey Pretz's flute quartet was played at the New York Art Center by the New York Flute Quartet recently. Mr. Pretz and several other Allentownians were present. This composition is becoming more and more popular with woodwind ensemble organizations across the country.

Ruth Moyer, pianist, recently appeared in recital at Slatington.

Mary Vaughn, pianist, has made a number of appearances in Fullerton this month as soloist and as accompanist.

Earle Laros is to be the soloist at the next symphony orchestra concert.

Athens, Ala., January 14.—The midwinter concert was held the evening of January 12 at Athens College, given by the department of music, directed by Frank M. Church. Those taking part were Katherine Yeilding, Signa Glasgow, Ellen H. Church, Ripley Black, Beth Tyler, Myra Courington, Willie M. Johnston, Elizabeth Wallace, Martha Ayers, Hattie D. Box, Alice Karrh, D. O. Looney, Rebekah Fennell, Minnie M. Godsey, Sarah Orman, Mrs. A. A. Hardage and Alice Johnson. The Athens College Orchestra, Miss Tyree, conductor, also took part.

Boston, Mass. (See letter on another page.)

Cartersville, Ga., January 9.—The service at the First Presbyterian Church on January 4 was delightful and all praise is due Mrs. H. P. Womelsdorf, not only for her splendid organ work but for her ability as musical director of the choruses. Those taking part in the choir are Sarah Patton, Mrs. D. S. McClain, Mrs. B. L. Vaughan, Ruth Crumb, J. S. Calhoun, J. A. Miller, H. P. Womelsdorf and Mr. Hemp.

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Columbus, Ohio. (See letter on another page.)

Des Moines, Ia., January 6.—The Highland Park Presbyterian Church Choir of fifty under the direction of R. L. Petty, assisted by Persis Heaton and Agnes Taylor, organist, gave a fine rendition of The Messiah on December 28. The soloists were: sopranos, Persis Heaton, Eunice Harries and Winfred Petty; contralto, Mrs. Ryder Nelson; basses R. L. Petty, Stephen Holcomb; tenor, R. E. Bawlsby.

Glen Ridge, N. J., January 11.—The Glen Ridge Congregational Church held an excellent service on the afternoon of January 4. The usual church quartet, composed of Elsie McGill Persons, Marjorie Beebe Coad, Wm. Stamm and E. L. Roberts, and augmented choir, assisted by the St. Cecilia String Quartet of New York City, directed by Fay Simmonds Davis, organist, were responsible for the enjoyable musical part of the service.

Jackson, Miss., January 7.—Arrangements have been made to place the Mississippi State Festival of Music on a sound financial basis for the next three years. There will, as usual, be a festival of three evenings the coming spring. The chorus will again be under the direction of Dr. Alfred H. Strick, dean of music at Belhaven College. Among the soloists already engaged are Charles Trowbridge Tittmann, basso, and Charles Harrison, tenor.

Lawrence, Kans., January 10.—The second of a series of all-musical vespers by the School of Fine Arts of the University of Kansas, was given in Fraser Hall, the afternoon of December 14, before an audience that completely filled the auditorium. These programs, given once a month, stress especially chamber music and ensemble material of the better class and have made a strong appeal to campus and city. On the program were the K. U. String Quartet, and a cantata, When the Christ Child Came, by Joseph Clokey, the solo parts taken by members of the Fine Arts faculty: Louise Miller, soprano; Irene Peabody, mezzo-soprano; Walter Whitlock, tenor; W. B. Downing, baritone. The work itself was directed by Dean D. M. Swarthout and made a splendid impression throughout.

Los Angeles, Cal. (See Music on the Pacific Slope.)

Minneapolis, Minn. (See letter on another page.)

Portland, Ore. (See Music on the Pacific Slope.)

Stamford, Conn., January 13.—The Choral Art Society achieved a splendid concert in the Method Episcopal Church on the evening of January 6. The work done, under Roy Williams Steele, its conductor, is said to have surpassed any previous effort of the society in its three years of existence. The orchestra is made up of solo instruments and players from the Philharmonic Society and really fine work is done by the society, its object being to study standard works and part-songs and not the giving of concerts. It has the enthusiastic support of a large list of associate members which is constantly growing. Alma Kitchell, contralto, and the Max Barr Ensemble were the assisting artists.

Vermilion, S. D., January 10.—On the evening of January 6, in the University of South Dakota Auditorium,

Winfred Colton, accompanied by Ella Colton at the piano, gave a violin recital of merit.

Washington, D. C. (See letter on another page.)

Grace Demms Scores Hit in Pittsburgh

Grace Demms is the name of a young soprano who has been gaining recognition in the past few months. Recently she appeared in recital in Carnegie Hall, Pittsburgh, and won the praise of an exacting audience and also splendid tributes from the press. Especially commented upon were the beauty of her voice, the ease with which she copes with the



Photo © Underwood & Underwood
GRACE ELSA DEMMS.

most difficult passages and her commendable musicianship. According to the Pittsburgh Sun, "Miss Demms' top voice was altogether lovely and her middle voice rich and pliant. She was discretionary in her song selections, and she projected her offerings with rare insight." In reviewing the concert for the Pittsburgh Chronicle, the critic for that paper commented in part as follows: "Grace Demms, soprano, of New York, shared honors with the members of the chorus. She was called on for encores after each appearance. One of her best numbers was Mozart's Alleluia and she also scored in Mr. Gaul's Go Tell It on the Mountains and other selections."

The Pittsburgh Press was equally enthusiastic in its

praise of the young artist, stating "Grace Demms lent proper balance and a vocal organ of no little worth to the program. She has a finely modulated voice, with an upper register of bell-like beauty. The Pace Mio Dio aria from Verdi's Forza del Destino was her finest effort. The director's Go Tell It On the Mountains had perhaps the finest singing it has ever been accorded by the soloist." Harvey Gaul, writing for the Pittsburgh Post, said: "When Grace Demms, soprano, returned and sang for us last week, she astonished her followers by the progress she had made. She is truly a lyric soprano, light, limpid, and pure in tone. Indeed one of her great gifts is her intonation; scales, intervals, roulades, all were sharp and clear. Now she has had her appearance in New York and an appearance here, and we may confidently look forward to a string of conquests. She has a gracious platform decorum, plenty of poise, and a fine artistic style, and more than that she knows how to project a song. Her diction is commendable and her sense of phrase and climax admirable. Certainly she amazed a throng of friends who remembered her when— If her voice is not the largest in the world, in the particular field she graces, it need not be. All it need have is height, light and elasticity, and these three qualities she possesses to a marked degree. It was fine to have heard Miss Demms and we expect to hear of her achievements day by day."

Miss Demms is a pupil of Mme. Valeri.

New Engagements for Alma Kitchell

Alma Kitchell, contralto, whose services in oratorio and recital are in increasing demand, finds the outlook for the New Year to be a very bright one. Engagements booked for her and not already listed include appearances as soloist with the American Orchestral Society, Chalmers Clifton, conductor, and with the Amphion Glee Club, Alfred Boyce, conductor, in Hackensack, N. J., April 30 (a reengagement). On the evening of January 28 she will be heard in recital at Columbia University, in the course of the Institute of Arts and Sciences. January 6 she appeared as soloist with the Choral Art Society of Norwalk, Conn., Roy W. Steele, conductor, where she scored a distinct success by her beautiful singing. Of Mme. Kitchell's singing in The Messiah with the New York Oratorio Society, December 27, 1924, the reviewer of the New York Evening Post wrote: "Alma Kitchell, singing the contralto role, and showing herself to be the possessor of a voice excellently suited to the task set her, sang with sympathy and charm."

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CHICAGO

(Continued from page 5)

Langue and Prelude in F sharp minor, Moussorgsky's Hopak and Chopin's Valse Brillante were rare artistic gems in her hands. The Bach Italian concerto, with which the program was opened, served to display the exceptional technical ability of the pianist and though one may differ with her treatment of Bach, it was admirable playing nevertheless. The fourth sonata of Scriabin was masterly done and called only for superlatives. The Moussorgsky Intermezzo and Chopin Etude in C sharp minor reflected Gradova's interesting individuality. The balance of her program was not heard. Indeed, Gradova is one of the most interesting and most talented pianists heard in some time.

JERITZA NOT FOR THE RADIO.

Word has just been received from the manager of Maria Jeritza, who appears at the Auditorium Theatre Sunday afternoon, March 15, in recital under the F. Wight Neumann Direction, that through some misunderstanding announcements have appeared in daily papers which might make the public believe that Mme. Jeritza will broadcast in the near future. Mme. Jeritza will not broadcast this season and it is very doubtful if she will consider radio engagements at any time.

VOICE TEACHER FOR GUNN SCHOOL.

There is a consistent rumor around musical districts that Glenn Dillard Gunn, president of the school of music which bears his name, is dickering with a famous vocal teacher, now located in Italy, with the view of having him teach at his school. From a very reliable source it has been learned that Mary Garden and Giorgio Polacco have endorsed that vocal teacher and advised Mr. Gunn to secure him as soon as possible. When seen by a representative of the MUSICAL COURIER, Mr. Gunn would not deny nor confirm the rumor, but his smile was, to say the least, insinuating. The securing of such a prominent teacher would give eminence to the voice department of the Gunn School.

EFREM ZIMBALIST IN BENEFIT.

Efrem Zimbalist gave a recital at Orchestra Hall, Monday evening, January 12, for the benefit of the Jewish Institute Women's Club.

SOCIETY OF AMERICAN MUSICIANS' CONTEST.

Seventeen young artists—three cellists, four violinists, four men singers, three women singers and three pianists—competed at Orchestra Hall January 13, for appearances as soloist with the Chicago Symphony Orchestra in its popular concert series. This was the final young artist contest for this season under the auspices of the Society of American Musicians with the cooperation of the Orchestral

Association and Frederick Stock. First awards were given to Richard Beidler, cellist, who played the Boellman Symphonic Variations for cello; Robert Quick, in Spohr's eighth concerto for violin; Kathryn Witwer, soprano, in Pace, Pace Mio Dio, from La Forza del Destino, and Rae Bernstein, in Beethoven's C minor piano concerto. No award was made for male voices.

HARRY FARBMAN MAKES DEBUT.

A talented young violinist from Detroit, Harry Farbman, made his first bow before a Chicago audience last Tuesday evening, at Kimball Hall, under the management of Harry and Arthur Culbertson. His splendid playing of a well arranged program put him among the first rank of fine violinists of the day. He scored heavily with his listeners and was exceptionally fortunate in having as accompanist that splendid artist, Leon Benditzky, whose accompaniments were rare musical gems.

A SUCCESSFUL GUNN STUDENT.

Rae Bernstein, artist-pupil of Glenn Dillard Gunn, was the winner in the piano group of the contest conducted by the Society of American Musicians, at Orchestra Hall, January 13, for the honor of a solo appearance with the Chicago Symphony Orchestra. Miss Bernstein played the C minor concerto of Beethoven, the piece selected for the competition, and will repeat it in four weeks at a popular contest of the Chicago Symphony Orchestra, Frederick Stock conducting.

This young woman had brilliant success as soloist with the Chicago Theater Symphony Orchestra, under Nathaniel Finston, when in October she played for the first time in Chicago the Bortkiewicz concerto. She is eighteen years of age and has received her entire training in Chicago, the last two seasons with Glenn Dillard Gunn. Mr. Gunn has awarded to Miss Bernstein and to her closest competitor, Marion Roberts, scholarships in the Moriz Rosenthal master classes, donated to the Gunn school by Louis Eckstein.

STUDIO ACTIVITIES OF CLARE OSBORNE REED.

Ruth Birenbaum will appear in a concert at the Columbia School of Music January 29 in a group of classical compositions.

At an informal studio recital given last week, Mary Allen, a member of the faculty of the Columbia School of Music, presented a group including compositions by Godowsky, Dohnanyi and Schmitt.

Mrs. Reed's professional class has, among other members, Parthenia Vogelback, gifted young pianist, who has appeared so frequently in public. This season she is to be soloist on the Professional Artists' Night program with the Columbia School Symphony Orchestra, playing the Grieg concerto. Last season Mrs. Vogelback appeared as soloist in the Gold Room of the Congress Hotel when Mrs. Reed conferred the degrees, diplomas and certificates awarded by the school. For an encore Mrs. Vogelback played an original composition, Melodie, by Pearl Barker, who is a student of Mrs. Reed and assists her in the Key-board Harmony classes as a part of the Normal Training course under Mrs. Reed's direction.

GORDON STRING QUARTET.

An organization that is constantly gaining in popularity and perfection of art is the Gordon String Quartet, which played the last program of its series of three, at Orchestra Hall foyer, January 14. Chicago may well be proud of this quartet, which is one of its best musical assets. Headed by Jacques Gordon, concertmaster of the Chicago Symphony Orchestra, the quartet is capable of delivering fine ensemble playing, and again on Wednesday afternoon delighted a large number of its devoted followers. The four were heard to fine advantage in the Chausson C minor quartet, which was most effectively set forth. This work, which is so seldom heard that it may be termed a novelty here, is beautiful music, and the Gordon String Quartet is to be highly commended for having brought it to the attention of Chicago music lovers. Other duties prevented this writer from hearing the balance of the program. It was a fine concert, and closed the Gordon String Quartet's series most auspiciously.

CHICAGO MUSICAL COLLEGE NOTES.

The Chicago Musical College artist-students gave a program in Central Theater on Sunday afternoon. The program was broadcast by the Chicago Tribune station WGN. Rose Lutiger Gannon, contralto, and Edward Collins, pianist, both of the Chicago Musical College faculty, will

give a concert at Joliet, Ill., January 25. Mrs. Gannon will be assisting artist at the Casino Club's concert February 1.

Martha Eglin, harp student of Elena De Marco, has left Chicago on a three weeks' tour of the Pacific coast. Ruth Ford, student of Dr. Fery Lulek, has been engaged for two concerts in New Orleans and Brookhaven, (Miss.), January 17 and 19 respectively. Mildred Rosenstein, student of Mary Eleanor Daniels, assisted by Solmie Lakin, student of Ray Huntington, gave a recital in the Recital Hall, Chicago Musical College Building, January 12. A program by students of Rachel Major was given there January 14.

STURKOW-RYDER ENGAGEMENTS.

Mme. Sturkow-Ryder has just returned from Pittsburgh, where she played for the Tuesday Musical Club (of which she is an honorary member) some Russian novelties by Gliere and Scriabin, Mosquito by Otterstrom and her own Zoo. This was the eleventh time Sturkow-Ryder has appeared as soloist in Pittsburgh. After the conference she was entertained by Mrs. Clemson (the former Christine Miller) and by Mrs. Edward Lee, one of the officers of the club, who gave a dinner in her honor. Sturkow-Ryder will play at the Midway Temple, Chicago, January 20. Works by Liszt, Chabrier, Arensky, Wagner, Messager and Chaminade will be on her program.

WALTER SPRY'S STUDENTS' PROGRAMS.

Walter Spry announces a series of students' programs during February. The first will take place Saturday afternoon, February 7, at the Columbia School of Music. Margaret Farr will give the program, playing works by MacDowell, Rachmaninoff, Nerini, Debussy and Chopin.

LYELL GUSTIN HERE.

Lyell Gustin, pianist of Saskatoon, Canada, and for many years assistant of Jeannette Durno, was among the visitors at this office this week. Mr. Gustin was on his way back to Saskatoon, after spending several weeks in the Windy City.

COLUMBIA SCHOOL ITEMS.

The Children's Monthly Recital given last Saturday was in charge of Olga Junge, a member of the faculty and principal of the Park Ridge branch.

A piano recital will be given January 23 in the school recital hall by Lucille Atwood, pianist, assisted by Evelyn Wienke, soprano. Both these young women are from Beloit, Wisconsin, and have been studying at the school for several years, Miss Atwood under Mrs. Holt, and Miss Wienke under Mr. Holt.

Gertrude H. Murdough of the piano department gave an informal studio recital on Saturday afternoon in the recital hall.

The first concert of the season to be given by the Columbia School Symphony Orchestra, under the direction of Ludwig Becker, will take place Sunday afternoon, February 22, in the beautiful Eighth Street Theater. The orchestra is rehearsing weekly and has in preparation the overture from The Merry Wives of Windsor and the Leonore symphony by Raff. The soloists will be presented from the piano, voice and violin departments. The next concert of the series will be given at Orchestra Hall, March 25, and the soloists will be professional artists and members of the faculty, including Alfred Wallenstein, cellist; Raymond Koch, baritone, and Parthenia Vogelback, pianist.

HYMAN ROVINSKY IN RECITAL.

Hyman Rovinsky, a young pianist, was heard in recital at Kimball Hall last Thursday evening. His program was made up largely of the modernists, such as Scriabin, Debussy, Casella, Bartok, and others, whose works young Rovinsky seems to delight in playing.

CHICAGO SYMPHONY PROGRAM.

There being no soloist at this week's Chicago Symphony Orchestra concert, it was left for the orchestra to stand on its own merits and hold the entire attention of the patrons. Better playing of Goldmark's The Rustic Wedding symphony, as rejuvenated by Conductor Stock, would indeed be difficult to imagine. Herein the orchestra disclosed its superiority in the matter of tone, which was spun gold and enchanted the listeners to the point of devotion. There was also Malipiero's Impressions from Nature and Gliere's

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Sirens, both well delivered, but the Goldmark symphony was the outstanding feature of the program.

AMERICAN CONSERVATORY HAPPENINGS.

Edward Eigenschenk, winner of the contest for organ arranged by the American Society of Musicians, was accorded the honor of appearing at the popular concert of the Chicago Symphony Orchestra, under the direction of Frederick Stock. Mr. Eigenschenk played the Guilman Organ concerto in D-minor, his performance being characterized by a perfect mastery of the technical and interpretative phases of the composition. He was most enthusiastically received by the audience, receiving a number of recalls. He is an artist pupil of Frank Van Dusen.

The recital on January 31 will be given by advanced pupils of Henriot Levy and Jacques Gordon.

The newly organized students' orchestra of the American Conservatory will make its first public appearance February 21.

RECEPTION FOR MORIZ ROSENTHAL.

The Glenn Dillard Gunn School of Music and Dramatic Art gave a reception to Moriz Rosenthal, the eminent pianist and visiting member of the faculty, on January 11, in the recital hall of the school, 1254 Lake Shore Drive, Chicago. Tito Schipa and Joseph Schwarz, of the Chicago Civic Opera Company, volunteered to sing. Leo Sowerby played a group of his own compositions for the piano, and Joseffy mystified with his magic.

Among the people of artistic and social prominence who gathered to honor Mr. Rosenthal were: Mrs. Samuel Insall, Mr. and Mrs. Arthur Bissall, Murray Nelson, Fannie Bloomfield Zeisler, Mr. and Mrs. Lee Pattison, Harold D. Hammond, Henriot Levy, Alexander Kipnis, Augusta Lenska, Mr. and Mrs. Jacques Gordon, Mr. and Mrs. Joseph Mayer, and Mr. and Mrs. Alexander White.

ARTHUR VAN EWEYK BUSY.

Arthur Van Eweyk won splendid success when he appeared under the auspices of the German Club at the Morrison Hotel on January 10. He rendered Loewe's Henry The Fowler and Tom The Rhymer, and, as encore Haydn's Serenade, in his customary artistic manner.

BUSH ARTIST-STUDENT WINS AN IMPORTANT COMPETITION.

Robert Quick, violinist, artist-pupil of Richard Czerwonky at Bush Conservatory, received the decision of the judges at the annual contest of the Society of American Musicians last week at Orchestra Hall. Mr. Quick was selected from a large number of violinists now studying in Chicago as most talented and of the biggest promise for an artistic future. Mr. Czerwonky is receiving special congratulations on the success of his pupil, as another talented member of his class, Olga Eitner, was the winner of last year's contest. Mr. Quick will appear as soloist with the Chicago Symphony Orchestra at a popular concert some time in the near future.

Harold Sanford, pianist, artist-pupil of Jan Chiapusso; Julia Rode, contralto, artist-pupil of Edgar Nelson, and Edwin Schultz, artist-student of Richard Czerwonky, will be the soloists at the next concert of the Bush Conservatory Symphony Orchestra, on February 17, in Orchestra Hall.

Emerson Abernethy, baritone, and Elsie Alexander, pianist, both of the Bush Conservatory faculty, gave a successful program at the Woman's College Club, January 18. Mr. Abernethy, in addition to his large class at the Conservatory, conducts the vocal normal classes at the school.

Jeanne Boyd and Melita Grieg, both composer-pianists of Bush Conservatory, participated in the Composers' Program given by members of Sigma Alpha Iota (Gamma Chapter) on January 13. Miss Boyd's songs have been sung by Florence Macbeth, Lois Johnston, Mary Jordan, Rollin Pease, Lucille Stevenson, Sibyl Sammis MacDermid, Elena Gagliasso of the Milan Opera, and many other well known artists.

The activities of two artist-pupils of Bush Conservatory are of general interest. On January 23, Edwin Schultz, violinist, pupil of Richard Czerwonky, accompanied by Miss Jackson, now studying with Edgar Nelson, will play for the West End Catholic Woman's Club. On January 28, a program will be given for the Jewish Consumptive Relief Society by Goldye Levin, pupil of Mme. Justine Wegener; Ruth Metcalfe, pupil of Charles W. Clark; Genevieve Zettle, student of Elias Day, and Edith Johnson, pupil of Mae Graves Atkins.

GENNARO'S NEPHEW TO VISIT HERE.

Simon S. Gennaro, nephew of the well known voice teacher Giovanni Gennaro, will return from Italy in May to visit his parents here in Chicago.

MUSICAL NEWS ITEMS.

J. Lewis Browne's new song, Come With Me to Romany (published by the John Church Company), composed for Herbert Gould, is being featured by Sara McCabe, soprano, in Fiske O'Hara's The Big Mogul, at the Central Theater.

Thomas Moore, Irish Tenor, sang on January 7 at an event given in honor of Jacob Best, well known Chicagoan, at the Rainbow Gardens before a large and enthusiastic audience; on January 9, for the South Shore Woman's Club, when he was frequently recalled and sang encores, and on January 15, when he sang a recital program before the Chicago Woman's Ideal Club, scoring success on each occasion. JEANNETTE COX.

Sutro Sisters in New York Recital

On Tuesday evening, January 27, Rose and Otilie Sutro will make their first appearance in New York in a number of years. The program will include the first performances of Mozart's fantasia, Hollander's Four Country Dances, Mrs. H. H. A. Beach's Suite founded upon old Irish melodies, Algenon Achton's Etude Synopique and the Valse Paraphrase by Edouard Schuett.

The feature of this two-piano recital is to be an arrangement of pianos not so familiar in New York, namely the placing of instruments side by side instead of facing one another.

Perfield Demonstration in Petaluma, Cal.

A demonstration of the Efra Ellis Perfield Music Teaching System was given by the pupils of Mrs. A. B. Thompson, assisted by Mrs. E. E. Paine at the Women's Club House at Petaluma, Cal., on the evening of December 2. Among those appearing successfully on the interesting program were: Walter W. Oster, six years old; Verline Regan, seven years; Leona Lucas, Dorothy de Klark and Jeanette Cunningham.

CHICAGO THOROUGHLY ENJOYS MASON, SCHIPA AND TREVISAN IN MARTHA

Louise, Samson et Dalila, Rigoletto, Werther, Boris, L'Amore Dei Tre Re and Otello Repeated With Success—Two Young American Girls Star in Hansel and Gretel

LOUISE, JANUARY 11 (MATINEE).

Chicago, January 17.—Mary Garden, Anseau, Baklanoff, Claessens, Polacco and Charpentier's Louise brought a big house to the Auditorium on Sunday afternoon.

SAMSON ET DALILA, JANUARY 12.

The last performance this season of Samson was given with Louise Homer reappearing in a role she has made her own with the Chicago Opera. The balance of the cast was similar to that heard throughout the season.

RIGOLETTO, JANUARY 13.

The Tales of Hoffman would have had its first repetition on Tuesday evening had not Anseau been suffering from a cold. As it was, Rigoletto was substituted with Florence Macbeth singing once again the role of Gilda, which has helped in developing her big popularity here and in which once more she was feted to the echo. Charles Hackett repeated his former fine appearance in and singing of the Duke, and Formichi gave satisfaction vocally.

OTELLO, JANUARY 14 (MATINEE).

Otello was repeated on Wednesday afternoon with the same cast heard previously, with Rosa Raisa and Joseph Schwarz again the outstanding figures. Both were acclaimed to the echo. Moranzoni conducted.

MARTHA, JANUARY 14

Flotow's Martha is an opera that is always popular, and is more so when presented with stars. Two were cast in that opera—Edith Mason, as Martha, and Tito Schipa, as Lionel. Edith Mason has been billed too seldom this season. She has been sadly missed, and the packed audience present at the performance of Martha showed unmistakably its pleasure by rapturously applauding her throughout the opera and causing the performance to come to a complete stop after her singing of The Last Rose of Summer. Beautiful to gaze at, she also gave a real treat to the ear by the clarity, roundness and beauty of her tone, impeccable phrasing and the purity of her diction. Her performance came as near perfection as is possible. Thus, her triumph was well deserved. Tito Schipa was excellent in a role in which he has won recognition here in other seasons. Indeed, since the beginning of the season no better singing has been heard from a male voice than that afforded by Schipa. After the M'Appari, the audience broke into a tempest of plaudits and Moranzoni wisely allowed the storm to have full sway before raising his hand for the performance to proceed. Thus, Schipa came back many times to the stage to acknowledge the public's demand for an encore, until finally he motioned that the performance should not be interrupted. Then the conductor took advantage of a moment's hush to motion quickly to Mason and Trevisan to come on and the performance continued. All through the evening Schipa poured forth golden tones, and if it were only to hear him and Mason, Flotow's Martha should have been given long before now this season and each repetition no doubt would have attracted capacity audiences.

Trevisan, as Lord Tristan, was the real fun-maker who enlivened the performance. His characterization was immense. Worth noticing is Trevisan's walk in every role. His Sacristan has the silly little trot of a senile, semi-imbecile; his Bartolo is a tottering old man who wants to walk with the spring of a young man, and so on until we come to his Tristan, whose walk alone brings hilarity. If it were said that his walk is pedantic or aristocratic it would perhaps give a graphic idea of the pompous manner in which his Tristan carries himself even when disguised as a farmer. The cloak does not make the monk, so his Tristan still remains the courtier even in disguise. Trevisan is one of the most interesting members of the company. He makes something of every role.

Moranzoni conducted in a manner entirely to his credit. There was energy in his beat and the lively tempo at which he took the score made the evening one of great enjoyment.

WERETHER, JANUARY 15.

With Mary Garden, Anseau, Helen Freund and Alexander Kipnis in the leads, Massenet's Werther had its last performance for the season on Thursday evening. Polacco conducted.

BORIS GODUNOFF, JANUARY 16.

The Auditorium was packed from pit to dome for the first lone performance this season of Moussorgsky's Boris Godunoff, with Chaliapin singing the title role—his greatest role, by the way. The performance as a whole must be regarded as one of the best of the present season. Though Chaliapin was the dominant figure in the drama, others shared in making it highly meritorious. Chaliapin in greater form than he has ever been here, sang gloriously, and as to his acting of the part of Godunoff, it has made history in the annals of grand opera here. His Boris is the acme of perfection and it is a privilege to witness such a performance. It is regrettable that the management could not see its way clear to produce the Moussorgsky opera sooner this season, as it is far more interesting than some of the Italian operas offered the Chicago public.

Associated in the success of the night must be mentioned in first place, Gladys Swarthout, as Feodor; Jose Mojica, as Prince Shuisky; Antonio Cortis, excellent as Gregory; Edouard Cotreuil's well thought out Varlaam; Cyrena Van Gordon's beautiful and well voiced Marina; Maria Claessens' clever interpretation of the nurse, and Desire Defrere, who made a great deal vocally of the part of Tchekaloff. As a matter of fact, space forbids a long review—otherwise every one of the interpreters would be mentioned here as all were excellent in their parts. Giorgio Polacco was at the conductor's desk and he brought out all the beauties

contained in the score. The orchestra always gives of its best when the musical director of the company is at the helm. The performance of Boris is one that glorified the Chicago Civic Opera, one worthy of the Auditorium, and one that lifts the standard of the company.

L'AMORE DEI TRE RE, JANUARY 17 (MATINEE).

Mary Garden, Anseau, Baklanoff and Lazzari re-appeared in their respective roles in Montemezzi's L'Amore Dei Tre Re, at the Saturday matinee. Polacco conducted.

HANSEL AND GRETTEL, JANUARY 17

Helen Derzbach and Edith Orens were again the luminaries of the second and last performance this season of Hansel and Gretel. American singers and vocal teachers who are always shouting that the opera management here does little for American talent, should rejoice at the success of these two charming and well trained American girls. Both have been trained solely in America and both have had an American teacher, Mrs. Herman Devries. Edith Orens is only eighteen years old, and Helen Derzbach is one year her junior, yet the management of the Chicago Civic Opera, recognizing their unusual talent, was not slow in securing them for the two performances of Hansel and Gretel, in which they appeared in the title roles in a manner entirely to their credit and to that of their mentor. They were feted to the echo by an audience that left not a vacant seat in the large Auditorium. RENE DEVRIES.

Lewis Richards to Play in St. Paul

Lewis Richards, harpsichordist, will be heard in concert in St. Paul, Minn., on January 22 and on the following day in Minneapolis.

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ELSIE ALEXANDER PIANIST

PLAYING TRUMPET SOLOS ON A CLARINET

By Ethel Pfeifer

In a recent issue of the Evening Post, Ernest Newman has written a criticism of the performance of a well known concert singer in which he makes the following statement regarding the singer's voice: "—he seems to have been overworking it physically and artistically, to have been trying to make it do work for which it is not naturally suited; nature gave him an almost perfect clarinet, let us say, and he has been using it for trumpet solos."

How well this applies to so many singers before the public at the present time! Newman further speaks of a certain "will-to-power," which expresses very adequately the condition which exists when a singer in his endeavor to express the emotions which call for maximum amount of tone, he, by reason of physical limitations, can give only the impression of great power. When lacking in volume, singers often acquire that "will-to-power," which, with the help of certain gestures and facial expressions, carries them through the performance leaving the majority of listeners with the feeling that there was nothing more to be desired. However, a serious, conscientious singer would not be satisfied to rely upon his dramatic abilities to hide his vocal deficiencies, but would endeavor to find out how to acquire volume properly.

Just what amount of force the voice is able to withstand is difficult to judge. To develop strength of voice does not depend upon long years of constant singing nor exercising of the breathing muscles as is the general opinion, but only by employing the correct action of certain muscles of the throat does the voice become powerful without any loss of beauty in quality. Developing power is a matter which must begin with the correct production of the pianissimo tones. The only change which takes place when increasing the volume is not one of production or "placement," as some chose to call it, but a change resulting from a gradual tensing of the muscles which control the vocal cords so that they may act as a resistance against the increased amount of breath.

One would imagine that the singer himself could determine what his voice is able to do, but this is not always

the case. Very often he may be singing without the slightest sign of strain in his throat and may feel that he is not going beyond his limits, and, because of this, forcing sometimes goes on for a long period unnoticed by the singer, and the warning comes too late. It is only the person with a thorough knowledge of the function of the various muscles of the throat and whose ear is so highly developed by listening to results of these different actions of the muscles, who can discern accurately whether the vocal organ is being overtaxed. Anything, whether it be muscle or metal, finally weakens under too great a strain. In the case of the voice, when too much breath is forced against the vocal cords, the wrong cords, together with certain interfering muscles, are brought into action, thereby weakening the muscles used in correct production with the result of a loss of volume beauty in tone quality, and a gradual deterioration of the voice. A plea is here made for the singer to endeavor to abstain from any straining of the vocal muscles, and if he possesses a voice of the light "clarinet" type, he should not abuse it by attempting "trumpet solos."

Meisle a Festival Favorite

Kathryn Meisle, contralto of the Chicago Civic Opera Company, has added another link to her now rather imposing chain of festival engagements.

C. Mortimer Wiske has offered the contralto an engagement to sing at the forthcoming Newark Music Festival on May 5. This will be the second occasion on which Miss Meisle will have sung under Mr. Wiske's baton; the first being when she was heard in the Wagnerian program of the first Philadelphia Music Festival last May. The success which Miss Meisle achieved with her audience at that time prompted Mr. Wiske to give the music lovers of Newark an opportunity to hear the artist whom Chicago music critics pronounce as "one of the great contralto voices of the present."

On May 23 Miss Meisle will sing at the closing concert of the Ann Arbor Music Festival, when the opera La Gioconda will be given under the direction of Prof. Earl Moore.

Artists Programming Mana-Zucca Works

The following is a list of artists who have programmed Mana-Zucca's works during the past week: Mrs. John Seybold of Miami sang The Cry of the Woman and Big Brown Bear; Helen Morris played in New York the Southland Zephyrs and Bolero de Concert; Genia Fonarjova sang Speak to Me and The Cry of the Woman; Shura

Cherkassky played prelude and Bolero de Concert; Rea Stella Graceman of Minneapolis sang Rachem, Solace and The Cry of the Woman; Frances Shelton of Dania played prelude and Frolic, and Helen Riddell sang I Shall Know.

Proschowsky's Lecture Broadcasted

Frantz Proschowsky, New York teacher of singing and vocal advisor to Galli-Curci, gave a short lecture January 3 which was broadcasted from Station WOR. This lecture was followed by a short program rendered by three of Mr. Proschowsky's pupils: Paul MacManis, tenor (formerly of the MacPhail School of Music, Minneapolis); Joseph Barnett, baritone and Beth Tregaskis, contralto. Mr. Proschowsky's speech follows:

In the training of the human voice, great differences of opinion exist among teachers, who may be divided into two major groups, namely: those who emphasize the training of the physical organs which produce the tone, and those who deny the value of physical training and work almost entirely with the mental aspect of singing, employing the influence of thought on tone-production mainly by suggestion and the use of comparative terms. Let us understand these two ideas, which, I am sure, are equally well-meant. The mistake lies in not giving full value to both physical and mental sides of the subject. They must be co-ordinated and made to work together toward eventual perfection.

Actual tone is the result of a purely physical process set up mechanically by the action of the exhaled breath on the vocal cords. The tone so produced, whether in speaking or singing, is under the control of the mind, and the mind is informed by the sense of hearing. These are established facts; and thus we see that the singing voice should be the result of co-operation between the physical and mental forces. It is not difficult to acquire a working knowledge of the physical side of voice production. A brief study of the vocal organs will show the comparatively simple process of producing a tone; but a knowledge of voice production in its technical sense is seldom found among vocal students and in fact is lacking in many teachers. The true principles of vowel formation and head resonance are too often misunderstood and misrepresented, and precaution must be taken against accepting theories which will not bear the test of logic. We find students who are eager to know how perfect tones are produced; again we find those who apparently fear that knowledge and say "we only want to learn to sing." But these in the latter class lose this antagonism when their problems are simply explained and the basic principle of cause and effect is demonstrated in plain, understandable terms.

This principle of cause and effect is a cardinal principle in the operation of which the ear plays a highly important part. Hence the ear—by which we mean the sense of hearing correctly—must be highly cultivated, for by that sense alone can the teacher and the student judge of the perfection or imperfection of tone, and relate the effect to its cause.

Here the mental side becomes highly important. The singer becomes able to relate cause and effect when his mind, informed by the ear, rejects a tone which he knows is imperfect and seeks the cause of that imperfection, and mentally guides his physical side in a corrective process. To engage in purely physical exercises without the aid of a logical mental process is not sufficient; he might accidentally correct a defect by that means, but if he did not know why the defect occurred, it would certainly reappear.

We hear a great deal about methods. These methods come and go. Some are named after their formulators, some after great singers; others are named from some functional characteristic. They pass, leaving in their track a host of disappointed pupils who have paid heavily in time, money and voice for nothing and too often worse than nothing. There is only one way to sing, and that is Nature's way. Simplicity—not artificiality. There are a few plain truths to be learned; the correct use of the palate and tongue, etc.; the cultivation of the ear; the intelligent study of cause and effect. Those constitute the A B C of singing, and once thoroughly understood will make the rest of the alphabet plain sailing.

The culture of the voice involves the same principles in every case. Hard work and relentless self-criticism are indispensable as well as the ability to bear the criticism of others. Tone is the thing; volume and range are considerations. All violins look alike and have the same range, and, to a great extent, the same volume, but "Strads" are rare, and great voices equally so. Not all of us can be great singers, but there is much this side of greatness that is fine and worth our best endeavors. The teacher should be able to classify prospective pupils according to their promise, and above all, he should be honest enough, when he sees no promise, to say so candidly, instead of encouraging false hopes of success where none are possible.

News from Sydney, Australia

Sydney, Australia, December 16.—Sydney's musical season has ended with a six nights' production of Rutland Boughton's The Immortal Hour, which ran 300 nights in London. For this the State Conservatorium of which Henri Verbruggen was the first director, joined forces with the Repertory (drama) Society, and antipodean audiences thus made acquaintance with a work representative of contemporary British opera. The two casts consisted chiefly of students, and the strength of the production was the Conservatorium Orchestra, founded by the new director, W. Arundel Orchard.

The orchestra, though it suffers by comparison with the defunct Verbruggen State Orchestra, has become efficient enough to give a series of concerts at which four Beethoven symphonies were performed.

Edna Thomas has given successful seasons in Melbourne and Sydney. Her Negro spirituals and Creole love songs, and the plantation days costumes, were novelties to the Australians.

Two-piano recitals, introduced to Australia by Maier and Pattison, have not languished since their visit. Frank Hutchens and Lindley Evans, two Sydney pianists, have this season given three recitals in that form notable for good Bach playing. V. C.

Newark Festival May 4-6

The 1925 Newark Festival will be held in the new Salaam Temple on May 4, 5 and 6. The program on May 4 will be presented by Sylvia Lent, violinist; Quena Mario, soprano; Paul Althouse, tenor, and Jackson Kinsey, bass baritone; May 5, Florence Macbeth, coloratura soprano, and Kathryn Meisle, contralto, and for May 6 the artists will be Rosa Ponselle, soprano, and Percy Grainger, pianist. C. Mortimer Wiske will conduct the festival as usual.

De Reszke Singers, Morrison and Dilling at Biltmore

The sixth Biltmore Musicales will take place on Friday morning, January 23, at eleven o'clock in the ballroom of the Biltmore Hotel. The artists appearing on this occasion are: the De Reszke Singers, Abby Morrison, soprano, and Mildred Dilling, harpist.

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SAN ANTONIO NOTES

San Antonio, Tex., January 4.—The WOA! Entertainers—Mrs. Fred Jones, soprano; Mrs. Guy Simpson, contralto; Charles Stone, tenor, and Warren Hull, bass, with Walter Dunham, pianist and accompanist, have been unusually busy lately.

The Alamo Post of the American Legion presented a program over WOA! recently by the following: Mrs. Charles Treuter, soprano; David L. Ormesher, tenor; Ada Rice, pianist, and R. Keck, tenor.

San Antonio was well represented at the Texas Music Teachers' Association which met in Houston, November 28 and 29, by Clara Duggan Madison, pianist, who appeared on the artists' program.

The Oratorio Society appeared for the first time this season on November 30, when Gaul's Holy City was given. Walter Dunham is director and accompanist. The soloists were Mrs. L. L. Marks, soprano; Jane Alden, contralto; Charles Stone, tenor, and Howell James, bass.

Mrs. Eugene Staffel was in charge of the program on Music of the Southern States, following the business meeting of the Tuesday Musical Club, Mrs. Eli Hertzberg, president, held December 2, given by Mrs. James Chalkley, soprano; Mrs. Percy Gill, pianist; Marjorie Murray, violinist; Mrs. Charles Treuter, soprano; Helen Oliphant Bates, pianist, and a string quartet—Walter Hancock and Willeta Mae Clarke, violins; Henri de Rudder, viola, and Eugene Baugh, cello. The accompanists were Fern Hirsch, Mrs. Edward Sachs and Mrs. Eugene Staffel. An interesting paper was read by Mrs. R. H. McCracken and the musical digest was given by Louise Notzon.

Advanced violin pupils of Alberto M. Garcia appeared in recital on December 2. Those participating were Marjorie Murray, Ruth Howell, Margaret Hoefgen, Ida Delery, Lorena Dodson and Ray Neuman.

Excellent programs arranged by Mrs. A. Henderson, chairman of the music department of the Woman's Club, were given December 4 at the annual fair of the organization. The San Antonio Philharmonic Orchestra, organized by Julien Paul Blitz and now conducted by William Marx, gave several numbers. Others appearing were Dorothy Claassen, contralto; Mrs. Paul Rochs, soprano; Willeta Mae Clarke, violinist; Mrs. A. Harrigan, soprano; Louise Hillje, soprano; Dorothy Lodovic, dancer, and a number of others.

Thurlof Lieurance, composer of Indian songs, assisted by his wife, Edna Woolley Lieurance, soprano, and Hubert E. Small, flutist, were offered in concert on December 5 at Our Lady of the Lake College. The Lieurance programs are always presented artistically and are of educational value.

An interesting prologue—A Night on the Trail, featuring cowboy songs by Oscar J. Fox, was given at the Empire Theater the week of December 6.

At a meeting of the Steinfeldt Club, December 6, a program on French music was given by Cecile Steinfeldt-Satterfield and Mary Nourse, pianists; Marybeth Conoly, soprano, and Walter Hancock, violinist.

The F minor department of the Tuesday Musical Club, Lida Grosh, chairman, met December 6 in the home of Mrs. Eli Hertzberg. Music of the British Isles was the subject of the program given by Margaret Newton, Harriet Ellsworth, Lucile Johnston, Emma Fox, Amelia Wright, Christine Buhler, Marie Walkins and Jeanette Feigenbaum.

The \$30,000 Moeller pipe organ at the new Scottish Rite Cathedral has been installed by H. E. Toenjes. Walter Dunham is the official organist for the cathedral.

The juvenile department of the Tuesday Musical Club, Mrs. W. D. Downey, Jr., chairman, met December 8 in the home of Mrs. Eli Hertzberg. Mrs. A. M. Fischer told of work being done by juvenile clubs in Fort Worth and Austin. Mrs. Hertzberg will award a prize to the child who can repeat correctly every verse of America and the Star Spangled Banner on a chosen date.

At the meeting of the Steinfeldt Club, held December 13, a program of French composers was given by Ruth Bourke, Mary Nourse, Ada Rice, Irene Jones, Douglass Dickson, Virginia Majewski and Grace Bowker.

The Etude Musical Club met December 13, the subject of study being the cello. Gertrude Miller, cellist, gave several numbers accompanied by Grace Miller.

The Oratorio Society, Walter Dunham, director and accompanist, presented Gaul's Holy City at the Scottish Rite Cathedral, December 14, with Mrs. L. L. Marks, soprano; Jane Alden, contralto; Eric Harker, tenor, and Major Leigh Fairbanks and Warren Hull, baritones. On December 15, the work was repeated at the Incarnate Word Academy with Mrs. Marks, soprano; Jane Alden, contralto; Charles Stone, tenor, and Warren Hull, baritone.

The twilight organ recital given by Agnes Weeks, head of the organ department of the Southwestern University at Georgetown, Tex., was an enjoyable affair.

The December program of the San Antonio Musical Club, Mrs. Lewis Krams Beck, president, was in charge of David L. Ormesher, the subject of which was Winter Music. Those taking part were Charles Carruthers, tenor; Louise Hillje, soprano; Allene Saunders, soprano, and Mrs. Charles Treuter, soprano. Three choral numbers were splendidly given, conducted by Mr. Ormesher, with Roy Repass at the piano.

The December meeting of the students department of the San Antonio Musical Club, of which Dorothy Claassen is chairman, met on December 20, with Meta Hertwig in charge of the program given by Lou Andre Scroggins, pianist; Charlotte Smith, violinist; Anna Dankberg, dancer;

Eleanor Kroeger, pianist; Ruth Herbst, cornetist, and Ida Crane, soprano. Jewell Veckert read a paper on Christmas Carols.

Henry Jacobsen presented members of his Cuero and Victoria voice classes in recital, December 15. Those appearing were Kathleen McMahon, Helen Koehler, George Griffin, Edith Fiek, Louise Koehler, Mrs. A. Welder, Delka Dietze and Mrs. McCutchen.

Mrs. Eli Hertzberg entertained, December 16, with her annual Christmas party for members of the Tuesday Musical Club.

A ladies' chorus of thirty presented the sacred cantata, Mary Magdalene (d'Indy), December 21, at Grace Lutheran Church. The chorus was trained and directed by Dorothy Claassen who has charge of the music at the church.

David L. Ormesher directed a service of choral singing at Laurel Heights Methodist Church, December 21. Roy Repass accompanied on the organ.

A Christmas cantata, the Angelic Choir, Adams, was sung at the evening service, December 25, at the Central Christian Church. Mrs. Fred Jones is soloist; Mrs. E. C. Van Ness, organist, and L. D. Daggett, choir director.

Mary Jordan, contralto, gave two enjoyable numbers with Walter Dunham at the piano, when Nat M. Washer entertained the newboys of San Antonio at his eighteenth annual dinner to them.

The choir of the First Baptist Church, Clarence Magee, director, with Walter Dunham at the organ, presented the Incarnation (George B. Nevin) on December 28. The new work received much appreciation.

The Christ Child, Hawley, was presented by the choir of the Laurel Heights Methodist Church, December 28. David L. Ormesher was the director and Roy Repass at the organ. The cantata was given under the auspices of the Alamo Chapter of the American Guild of Organists, Frederick King, dean.

Edith M. Resch, local concert manager, has recently returned from the semi-annual meeting of the National Concert Managers Association of which she is a member.

S. W.

Northwestern College Pleased With Peterson

Watertown, Wis., December 20.—When May Peterson, lyric soprano of Metropolitan fame, sang at the auditorium of Northwestern College here, she was obliged to add ten encores to her printed program of seventeen numbers. Her four groups included songs in English, German, French, and Norwegian, and several Negro songs. Miss Peterson won the instant approval of her large audience, which continued its intense interest throughout the recital. Admiration and enjoyment of her rarely beautiful art were spontaneously manifested and at the close of the concert the college boys came up to the platform and gave yells.

A. B.

Macmillen Enjoyed Playing in Syracuse

"I enjoyed playing with the Syracuse Symphony very much," said Francis Macmillen after his appearance as soloist with that organization on December 13. "I was a little surprised at such unusual excellence in this orchestra, which, as far as I know, has never been heard in New York, although its home city is so near. Mr. Shavitch has done wonders with his men."

Benditzky Plays for Garden

Leon Benditzky played the accompaniments for Mary Garden at the Arsenal of Springfield, Ill., on January 2. Mr. Benditzky, pianist-accompanist, has been very busy this season playing accompaniments in Chicago and vicinity for well known artists, among them Ruth Breton, Sylvia Lent,

Gilbert Ross, Harry Farbman, and Adolph Bolm and his ballet.

Heizer Music School Recitals

The annual Beethoven program given by pupils of Mr. and Mrs. Frederick Heizer, of the Heizer Music School of Sioux City, Ia., was presented this season on December 17 before the MacDowell Club of that city. Those taking part were: Sara Weiner, who played the sonata, op. 11, the largo from the concerto in C and, with Myrna McComas, the Beethoven-Saint-Saens Variations on a Theme; Bertha Reese, cellist, who rendered the Adagio from the piano sonata in C sharp; the Heizer Music School String Quartet, which offered two movements of the quartet in A, and the Heizer Music School String Orchestra, which closed the program with two movements of the first Beethoven symphony. These annual Beethoven birthday anniversary programs have been a custom at the Heizer School for more than twenty years.

An exceptionally fine recital was given early this season by Sara Weiner, pianist, pupil of Mrs. Frederick Heizer, before the MacDowell Club. This gifted pianist, who is but fifteen years old, has received her entire training under Mrs. Heizer's efficient guidance. Her program comprised the Bach prelude VIII, Mozart's fantasia and sonata, a Chopin etude, Brahms' intermezzo, Beethoven's German Dance, Tchaikowsky's B flat minor concerto, Liszt's Die Loreley, and Magic Fire from Wagner's Walkure by Brassin.

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending January 15. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(Oliver Ditson Co., Boston)

Yachting Glee, three-part song for schools by William Culbertson. Arranged by N. Clifford Page.

Waken, Lords and Ladies Gay, part song for men's voices, by Sumner Salter.

Guide Me O Thou Great Jehovah, anthem for men's voices, by Stanley R. Avery.

The Towers of Spring, part song for men's voices, by Edward G. McCollin.

Creole Love Song, four-part song for mixed voices, by Edgar Belmont Smith. Arranged by N. Clifford Page. Also arranged as two-part song for women's voices.

Look Off, Dear Love, three-part song for mixed voices, by Gladys Pettit Bumstead. Arranged by Samuel R. Gaines.

A Serenade, two-part song for women's voices, by William Lester.

The Song of the River, three-part song for women's voices, by John M. Steinfeldt.

The Magic Song, part song for men's voices, by Erik Meyer-Helmund. Arranged by Samuel R. Gaines.

Naught Awaits, three-part song for women's voices, by Georges Pfeiffer. Choral version by Victor Harris.

When the Bluebird Sings, two-part song for schools, by George B. Nevin.

When the Flag Goes By, two-part song for schools, by George B. Nevin.

Military March (Hail to the Chief), three-part song for schools, by Franz Schubert. Arranged by Edward Shippen Barnes.

(Harms, Inc., New York)

I'll Tell the Sunshine, song, by Dorothy Forster.
My Desire and Shadowless Hour, songs (published separately), by Charles Wakefield Cadman.

(Kurstainer & Rice, New York)

My Heart Sings as the Birds, chorus for women's voices, four parts, by Jean Paul Kúrsteiner.

His Lullaby, chorus for women's voices, four parts, by Jean Paul Kúrsteiner.

(M. Witmark & Sons, New York)

Give Me One Rose to Remember, song, by Frank H. Grey.

(Sam Fox Publishing Co., Cleveland)

Little Bluebird of My Heart, song, by Frank H. Grey.

(Harold Flammer, New York)

Invocation to Spring, song, by Elinor Remick Warren.

The Wavelet, for piano, by Mari Paldi.

The Close of Another Day, a ballad, by Geoffrey O'Hara.

Gavotte and Reverie, for piano (published separately), by Julia Fox.

Sweetheart O' Mine, a love-ballad, by Edwin L. Walker.

A Window in Old Athlone, a ballad, by Terence Brady.

Springtime, The Water-Sprite, Indian Dance (published separately), for piano, by Berenice Violle.

Child Moods, four little piano-stories. Very easy, varied and full of interest, by Gertrude Wilson.

O Lamb of God, anthem for mixed voices, by Stanley T. Reiff.

The Builder, chorus for men's voices, by Charles Wakefield Cadman. Arranged by Bryceson Trebarne.

Enough to Know, quartet or chorus of mixed voices, by Frances Porter Ross.

When Streaming from the Eastern Skies, anthem for two-part treble voices, by Eduardo Marzo.

The Hunter's Loud Halloo! chorus for men voices, by Geoffrey O'Hara.

(Carl Fischer, New York)

A May Madrigal, song, by Annabel Morris Buchanan.

The Song of Songs, from the second Hebrew song cycle, by Lazar Saminsky.

The Swan (Saint-Saëns), piano transcription, by Alexander Siloti.

Enfantes, ten pieces for children (published separately) for piano, by Ernest Bloch: Lullaby, The Joyous Party, With Mother, Elves, Joyous March, Melody, Pastoral, Rainy Day, Teasing, Dream.

Tango Serenade, for violin and piano, by Edward G. Simon.

Caprice Antique and Dirge of the North, for violin and piano (published separately), by Erno Balogh-Fritz Kreisler.

Intermezzo Scherzoso, Souvenir Intime, for violin and piano, by Gustav Saenger.

Effective violin solos, in the first positions (published separately), by Alice Barnett: Play-Time, A Flower-Garden, A Little Prayer, Day Dreams, Evening Song, Thoughts.

Music

PIANO MUSIC FOR THE BEGINNER

It is advisable at this time of the year for teachers to plan for the commencement exercises and the final concerts after the spring term. There is a wealth of new teaching material for children of every conceivable description, and as a general rule most of it is exceptionally fine. The remarkable thing is, that a great many of our most distinguished composers have at one time or another turned their hands to these little numbers. The total result is some excellent material. The publishers on their side are giving special attention to the general make-up, colorful scheme, attractive illustrations and everything to delight the child mind. A combination with solid teaching principles instilled should make these

new publications well worth the consideration of all teachers.

(Hinds, Hayden & Eldredge, Inc., New York)

Little Pilgrims, by Cedric W. Lemont.—These fifteen little numbers are printed in one volume. Each selection is two pages long, the notes are larger than the ordinary size, and there is plenty of white space so that a child will have little difficulty in reading. The titles are such as Stolen Fruit, Up Hill and Down Dale, With Pomp and Pride, Early Morning, Just a Joke, and others of similar kind. It would be suggested that these be given about six to eight months after the child has learned his notes. Some of them are for both hands in the treble, and again one will find both hands playing the bass; there are chords of all kinds, scales, broken chords, arpeggios, the staccato note and many of the intricacies of fingering are introduced. Mr. Lemont can always be counted on to furnish excellent material in this line.

(Carl Fischer, Inc., New York)

The Merry Jumping Jack, The Old Black Witch, White Lilacs, by Irene V. Greenleaf.—Three dainty piano solos (published separately), ideal for child's study and most acceptable pieces for recital numbers. The Old Black Witch teaches the grace and staccato notes, also wrist movement for both hands. White Lilacs is entirely different, being written in three-quarter time, teaching thirds, broken chords and arpeggios. The melody is very tuneful and is carried along with an easy swinging rhythm, introducing to the child the art of crossing hands. The Merry Jumping Jacks is rather a combination of the two in that it employs grace notes, staccato notes, broken chords, etc., but it has a distinct melody of its own and is attractive. The child will enjoy this immensely. Three new numbers highly recommended!

(The Arthur P. Schmidt Co., Boston)

Twenty Tiny Tunes, by Marie Seuel-Holst.—As the title page states, these are with or without words, for the tiny pianist. The reviewer would suggest the teacher sing the words or speak them to the child and in this way emphasize the melody, such as "Up and Down the fingers go" and "Two little thumbs are such good little chums." In Up and Down the first and second fingers are used while the teacher says "Up and down the fingers go." In the left-hand corner of each tiny selection is shown the new notes introduced in the composition. This is good alike for the teacher and the pupil. As they continue through the twenty selections these illustrations give way to short explanatory notes. The volume is nicely published, with large notes and lots of space and only two little selections of two lines each to a page. This volume is for the child being taught the notes for the first time. These belong to the Schmidt Educational Series.

(G. Schirmer, Inc., New York)

First Pieces for the First Year, by Paul Zilcher.—This suite contains six numbers; the first four are published together and the last two together. None of the selec-

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tions are long, and all belong to the second grade. They are tuneful and not only make splendid exercises but are also grateful as recital numbers. One of them, *The Chatterbox*, is a study in scales, and with a certain skill this number should appeal. The second volume seems to be a little easier than the first four, and the one entitled *Tennis* could be played by a first year student.

(The John Church Co., New York)

Holiday Suite, by Mathilde Bilbro.—Here is a splendid set of six piano pieces (published separately) for the little player, by a composer who almost invariably writes some of the best numbers published for tiny tots, and this series is not an exception. The titles are *A Holiday Visit*, *Swaying Roses*, *The North-Wind Doth Blow*, *Waltz of the Paper Dolls*, *Playing on the Lawn*, *Tired of Play*. Each one is of two pages in length and has characteristic melodies. Some of them are written in 3/4 time, 2/4 and 4/4, carefully fingered, and every attention is given to correct harmony and construction, teaching the children from the very beginning the best of its kind. These could be used advantageously with children who have had a year's study, or perhaps a year and a half for those not so bright.

(Oliver Ditson, Boston)

In the Lodges of the Sioux, by Homer Grunn.—A popular Indian piece with a good rhythm and very colorful harmony.

Four Songs, by Louis Victor Saar.—The titles are: *A Song of Trust*, *Enchantment*, *My Dream and Little Red Boat*. Only the first two have been received by the reviewer. They are in Mr. Saar's scholarly and effective style, of moderate difficulty, with exceptionally well made accompaniments.

Cradle Song, by Anita Gray Little.—A song that will be enjoyed by amateurs and profitably used by teachers.

Thou, the Spirit, All-Pervading, sacred song by Charles P. Scott.—Rather more rhythmic than is usual in a sacred song, but well written, melodic and graceful. It has rhythmic irregularities, suggestive of our modern American idiom.

Hail the Crown, a Negro spiritual, arranged by Avery Robinson.—On the top of the cover it is stated that this song is sung by Roland Hayes. A better recommendation could not be had.

Three Songs, by Charles Huerter.—The titles are *Honey Chile*, *It's Merry, Merry May*, and *Sleepin' Time*. The second only is at hand. A rather difficult little song with an unusually good tune.

Youth, by Ralph J. DeGorier.—A difficult composition both for voice and piano, well made and of such a character that it should be a successful concert number though rather short. It is a pity that it has not two or three more verses.

(Cramer & Co., London; Chappell-Harms, Inc., New York)

Banks of Allan Water, tune by Lady C. S.—This composition is merely a folk song, and although it may very likely be popular, as folk songs sometimes are, it does not call for critical review.

(John Church Co., Cincinnati)

Youth and Spring, by Irving A. Steinel.—This is a little song of gay character, and the tune is of such a nature that it suggests the idea that the composer might succeed as a writer of musical comedy. It is likely to be popular.

(Chappell & Co., London)

Night Winds, and **A Morning Greeting**, by H. Wilfred Jones.—Two graceful little songs of popular character.

Desiree, by Kitty Parker.—A popular ballad with a fine climax at the end.

Summer Highland Days, by Graham Peel.—A rather picturesque ballad with an accompaniment more interesting and better made than is usual in this type of song.

(M. Harrows & Co., Boston)

Dietary Ditties, by Walter Howe Jones.—The titles tell their own tale: *A Health Song for Flag Day*, *How Food Helps Me to Be Good*, *Dance of the Vitamins*, *March of the Milk Bottles*, *My Food Garden*, *Song of the Milkman*, and so on and so forth. (It sounds like a futuristic ballet.)

(Enoch & Sons, London)

Butterflies, by Manlio Di Veroli.—A fine concert study for the voice. Brilliant and effective.

(Edward Schubert & Co., New York)

Ten Compositions, for violin and piano, by Paul Stoeving.—The titles of those received are *Do You Remember*, *Not Too Many Cares*, *Just Fanciful* and *The Hidden Reef*. The first of these is a simple composition with a pretty melody, very well written for the violin, and provided with a brilliant and effective cadenza at the end. The second is somewhat more difficult, with a number of double stops, but is still not too hard for the average middle grade violin pupil. *Just Fanciful* is a brilliant study with a strong rhythm and interesting problems in intonation. *The Hidden Reef* is the most difficult of the four and will demand considerable technique for proper rendition. It is for the most part a study in chromatics.

(G. Schirmer, Inc., New York)

Morning Song, by Sydney Dalton.—A brilliant, vivacious spring song with a fiery accompaniment. The accompaniment is hard to play and the song will demand a well trained voice for its proper rendition. Very well made and effective.

When We Two Parted, by Roland Farley.—A simple song of a pathetic nature and an idiom that reminds one of the Russian.

Summer Day, by Roland Farley.—The composer has designed an effective accompanying figure for this little song, and has set it to a tune of considerable attractiveness. The voice part is well made and will please vocalists.

Two Poems, by Louis Victor Saar.—The titles are: *Of Days Without My Own*, and *Two Flowers*. They are provided with violin obligato. Both compositions are made with great skill and beauty. They have unusual charm without being difficult.

Lyonese, by Cecil Forsyth.—This is a composition of

decided force and emotional intensity. The accompaniment is suggestive of the orchestra and is brilliant and effective. A very good song.

Still, Still with Thee, sacred song, by Henry Purmort Eames.—One may assume that this song was written by an organist. The accompaniment is of the contrapuntal and religious nature that suggests practice in church music. It is good, but too short.

Ave Maria, by Minnie T. Wright, with violin obligato.—A song to the Latin poem with an English translation by Dr. Baker. In traditional style and suitable for church purposes.

(G. Schirmer, Inc., New York)

Build Thee More Stately Mansions, by Mark Andrews.—The melody of this song is majestic and broad and will be effective with a voice of large volume and sonority.

Two Songs, by Pearl G. Curran.—The titles are: *I Know*, and *Blessing*. The second of the two is a song for Thanksgiving. It is broad and devotional. The other song is an ecstatic and emotional love lyric.

Books

What We Hear in Music, by Anne Shaw Faulkner, a book of more than four hundred pages published by the Educational Department of the Victor Talking Machine Company as a course of study in music history and appreciation for use in the home, music clubs, conservatories, high schools, normal schools, colleges and universities. It is divided into four parts: I. Learning to Listen: National Music; II. The History of Music; III. The Orchestra: The Development of Instrumental Music; IV. The Opera and Oratorio.

This book is a regular school work, divided into short chapters, each dealing with some one phase of the subject and each giving a list of Victor records applicable to illustration. It is also profusely illustrated with pictures and drawings of all sorts, directly or indirectly related to the subject matter. Many of these illustrations are reproductions of paintings by famous artists and in each case the name of the artist is given (unlike another work for children which reached this reviewer's desk not long ago which had many reproductions of paintings, but gave neither credit nor information as to their derivation).

A large portion of the book is devoted to analyses of musical works, extended in the form of program notes, and with many valuable quotations. In the matter of songs, many of the poems are given. There are biographical sketches and portraits of many of the famous composers. There are also descriptions of all of the orchestra instruments with information as to their use by the composers, and lists of records illustrating this use. A highly useful book for adults as well as children.

Style in Musical Art, by C. Hubert H. Parry. (Macmillan & Co.)—A book of nearly 500 pages, made up for the most part of lectures delivered at Oxford. On the whole it is a book difficult to classify. Partly it is so technical that only trained musicians could hope to understand it; partly it has an air of undertaking to initiate amateurs into the mysteries of music. At all events, it is in many ways a book worth reading. It has one virtue that is very frequently lacking in books on music: it is not distorted by the imaginings of romantic and sensational minds. It deals with truth as its author sees it, and is the work of a man who has a conscience which prevents him stretching facts to create interest or to

gain attention. Books on music are so filled (at least in America) with just those faults that it is a pleasure to report on this book's freedom from them.

This is a book which one would highly recommend, and which one would urge teachers to give to their pupils, not because it is a lesson book, but exactly for the reason that it is not a lesson book. Lesson books are no doubt valuable—indispensable—but they rarely possess the quality of "making one think." In fact they keep one's nose so close to the grindstone that the perspective necessary to thought is unattainable. Parry's book, on the contrary, leads one gently through the whole of musical art, presenting its problems as they have appeared to various persons in various ages, and discussing their solution and their bearing on the art of music and those associated with it, musicians and audiences alike.

It is all very interesting and valuable for the reason here stated—because it makes one think. But it is not scientific. Far from it. It takes things for granted. It assumes that because things have been accepted as true for a great many years they are, therefore, actually true. It is, in this sense, narrow, stodgy and British. One need but quote a few lines from page 115 et seq. to indicate this attitude. The writer first begins by paying his respects to the "leading-note," better known as the seventh of the scale, for no modern will acknowledge that it is a leading note or that it leads anything anywhere or is of any special importance any more than any other note of the scale. Parry, however, says of it that its history and use "shows it to be the note in the scale which is least independent and least definite in the melodic sense. . . . To wrench it away from the tonic and endow it with a special and marked independence would, therefore, be an obvious severance with the traditions of the history of its existence, and essentially the kind of thing which the mischievous and perverse mind would fasten on. . . . The taste for going from it (the leading note) to anywhere in the scale except its tonic was probably first diffused by the composer Grieg. . . ."

The gentle Grieg, then, is of a "mischievous and perverse mind!"

All this refers to what, in the key of C major, would be a step in melody from the note B to some note other than C. "One of the most objectionable," says Parry, "is the drop from the leading note to the third of the scale." That is, from B downward to E.

The inexactness of such statements is indicated by the fact that memory brings instantly to mind such "perverted" progressions of the seventh to notes not the tonic. First of all one thinks of the various endings of the Gregorian Modes; the first ending of the first mode descends from B to A, the first ending of the second mode descends from B to G, the Asperges descends from B to A. In the melody by Saint-Saens known as *The Swan*, the tune descends from B to E, which is one of the most objectionable of perversions according to

(Continued on page 52)

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WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

LAMOND, PIANIST, DECEMBER 3.

Times
Perhaps the best offering of the evening was Mr. Lamond's reading of the charming Beethoven sonata. . . . The pianist held the attention of his hearers throughout a performance that was masterly in its conception and its pianistic quality.

Herald
Lamond is evidently tired of playing Beethoven. He put the smallest of the sonatas on his program and got through with it in a perfunctory spirit.

ALEXANDER BRAILOWSKY, PIANIST, DECEMBER 5.

American
Brailowsky is a deeply serious pianist who loses himself completely in his musical presentations, but at the same time keeps his mental and emotional reactions within strictly artistic bounds.

Times
Sometimes his temperament gets a little the better of him; sometimes he ignores or distorts a detail in a manner that might be called by a strict purist distinctions within artistic bounds.

JULIUS BLEDSOE, BARITONE, DECEMBER 6.

Herald
His English diction was very commendable.

Times
The singer's diction, least clear in English, still lags behind his dramatic intelligence.

CARLOS SEDANO, VIOLINIST, DECEMBER 8.

American
His tone and left hand technique found grateful opportunities for display in Franck's sonata.

Sun
The Franck sonata was not a fortunate choice for lyric depth and the rich colors of this familiar work were not congenial to Mr. Sedano's miniature tone painting.

STEF Geyer, VIOLINIST, DECEMBER 10.

Sun
Miss Stef Geyer, a young Swiss violinist . . .
World
Stef Geyer, the Swiss violinist . . .

Post
Stef Geyer, the Hungarian violinist . . .
Times
Stef Geyer, the Hungarian violinist . . .

STEF Geyer, the Hungarian-Swiss violinist . . .**TOTI DAL MONTE, SOPRANO, IN LUCIA DI LAMMERMOOR, DECEMBER 17.**

Times
. . . winning applause with the fresh spontaneity of her treatment of the old studied airs and florid mad scene.

American
She has not conquered that unique habit of deliberation or overcautiousness, however, a mannerism that robs her work of the valuable asset of spontaneity.

E. A. Lake Affiliates With Cramer Management

Announcement comes from the Chicago offices of Clarence E. Cramer, tour manager of artists, to the effect that E. A. Lake, with New York and St. Paul offices, is now affiliating with his organization as Northwestern representative. Miss Lake will cover with intensive service several States for Cramer's artists, including Wisconsin, Minnesota, Iowa, North Dakota, South Dakota and Montana.

Miss Lake will give up the national management of all artists formerly handled by her, with the exception of Gilbert Ross, violinist. Mr. Cramer is announcing one of the finest lists of artists for the season of 1925-26 ever booked from a Chicago office, and looks forward to a very successful season. His list includes the Boston 18th Century Orchestra, with Signore Rafaelo Martino as conductor; a quartet of stars of the Chicago Civic Opera, with a repertoire of four programs, including concert selections, the second act of the opera Martha and the Secret of Susanne, sung in English. Solo artists featured under the Cramer management include Kathryn Browne, Chicago Civic Opera contralto; Don Jose Mojica, tenor of the Chicago Civic Opera; William Rogerson, tenor, formerly of the Chicago Opera; Burton Thatcher, baritone; Isadore Berger, violinist; Cecile de Horvath, pianist, and the Imperial Male Quartet.

Also associated with Mr. Cramer's organization are Anne Parker Miner, booking from Denver, Col.; J. C. Hamilton and Jessie E. Beaver, traveling from the Chicago offices.

Schmitz's Progress

E. Robert Schmitz reached a climax, in his coast to coast tour, at Kansas City where he played three recitals to three separate audiences who, according to the statements of the local papers, gave him the most extravagant praise. The people of Kansas City, in addition to the fact that he is returning there this season, have determined to bring him back the following year. From Kansas City he went to Denver and thence to Portland and San Francisco and other cities on the Pacific Coast, where another long series of engagements will hold him until he returns eastward in February to play in Salt Lake City, St. Louis, and other cities, arriving in Montclair, N. J., in time for the Unity Concerts for Young Women.

Münz Is "Reincarnation of Chopin"

In an article about Mieczyslaw Münz published in the Portland Oregonian shortly before his appearance in the Oregon city as soloist with the Portland Symphony Orchestra, appeared these lines: "Those who are of a romantic trend of mind will be interested to hear that a well known mystic announces that Mieczyslaw Münz is a reincarnation of Frederic Chopin."

Von Klenner Studio Activities

Florence Gustafson, of Jamestown, N. Y., has returned to New York after spending the holidays at her home. Miss Gustafson, who is studying with Mme. Von Klenner, has a beautiful soprano voice and has appeared in the metropolis on numerous occasions with success.

Marian Spence, of Springfield, Ill., has been absent for

three weeks, filling concert engagements in her native State, notably a recital given for the annual convention of the State Teachers in Springfield on December 30. Miss Spence has appeared in New York during the past two years with increasing success and expects to make her professional opera debut the coming season.

David Arthur Thomas, tenor, sailed December 6 to spend three months in Wales and fill some London engagements. He expects to return March 1.

The President's Evening at the National Opera Club, consisting of the annual grand opera performance and ball, was given Wednesday evening, January 21, at the Waldorf-Astoria Hotel, New York.

Jerome Swinford to Go on Tour

Jerome Swinford, American baritone, will leave this month for a series of concerts in North Carolina and Delaware. He will return to New York for his appearance, on February 10, at the Hotel Roosevelt recitals, which are to be given for the benefit of the Bryn Mawr music fund and the City Music League. Following this, his managers, Beckhard & Macfarlane, Inc., announce that he will go on a tour of the middle west. On April 23 he will sing again in New York, as soloist with the University Glee Club at its spring concert at the Metropolitan Opera House.

Cara Verson on Tour

Of the recital which Cara Verson recently gave in Springfield, Ill., the Illinois State Register reviewer proclaimed Miss Verson "a young woman of unusual pianistic attainments" and stated that "her selections, many of them unusually modern in the extreme, were a charming innovation." Miss Verson will make a short tour of Ohio in late January and early February.

Maier and Pattison Dates

Guy Maier and Lee Pattison played at Reading, Pa., on January 6, and in Cumberland, Md., on the day following. They gave a program in Marietta, Ohio, on January 9, and at Oak Park, Ill., on January 13, before starting upon southern tour.

Giannini Soloist With Symphony

Dusolina Giannini, after singing in several southern cities appeared as soloist with the St. Louis Symphony Orchestra on January 20 and 22.

Thornton at Ritz Carlton

Renée Thornton, soprano, was a soloist at the afternoon musicale at the Ritz-Carlton Hotel on January 6.

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Artists Under Judson Management Busy

Claire Dux is to be heard in Bloomington, Ill., on February 2. She will sing in Palm Beach, Fla., on February 9, returning North for a recital in New Brunswick, N. J., on February 13. On Sunday afternoon, February 15, Miss Dux will give her second Aeolian Hall recital in New York City.

The New York String Quartet finishes January with three Pennsylvania recitals—in Indiana on January 26, Grove City on January 27 and Pittsburgh on January 30. Marie Tiffany is to be heard in Elyria, O., in recital on January 26.

Bachaus makes his first orchestral appearances of the season on January 23 and 24, when he is soloist with the Cincinnati Orchestra. On January 28 he gives the first of three subscription concerts in Aeolian Hall, New York. On January 30 he is playing in Indianapolis and on February 1 in Chicago.

John Barclay is soloist with the Chromatic Club of Olean, N. Y., on January 27.

Ruth Breton appears as soloist with the Cleveland Orchestra on January 25.

Alfred Cortot has twelve appearances from January 24 to February 6. On January 24 and 25 he is soloist with the New York Symphony Orchestra, and on the evening of the 25th he gives a recital in Philadelphia. On January 26 he appears at the Monday Morning Musicales in Philadelphia, on January 27 in Louisville, on January 28 in Ann Arbor, on January 30 and 31 with the Chicago Orchestra, on February 3 and 4 in Montreal, on February 5 in Rochester and on February 6 in Holyoke.

Wanda Landowska appears at the Hotel Roosevelt musicales in New York on January 29. On February 6 and 7 she is soloist with the Cincinnati Orchestra.

Ruth Rodgers makes her first New York recital appearance on Tuesday afternoon, January 27, in Aeolian Hall, assisted by Isidore Luckstone.

Carlos Salzedo and his harp ensemble have been engaged for a concert in Baltimore on January 31. Mr. Salzedo has been busy assisting in the rehearsals for the chamber music concert of Igor Stravinsky in Aeolian Hall on January 25 and he will appear on that occasion at the piano in Renard the Fox. Mr. Salzedo and Edgar Varese prepared this work for its first American performance last season at the International Composers' Guild concert.

Max Rosen returns to the New York recital stage on Tuesday evening, February 3, in Carnegie Hall recital. Richard Wilens, making his New York debut on this occasion, will be at the piano.

Nicholas Medtner will be heard in Chicago on January 27. He will make his second New York recital appearance on February 2, when he will be assisted by Elisabeth Santagano, soprano, who will sing some of his songs.

En route to the Pacific Coast, Helena Marsh will make several appearances with Jeanne de Mare in programs of modern music.

Concert Management Arthur Judson announces the addition of Irene Wilder, contralto, to its list of artists. Miss Wilder made her New York debut last season.

New Course at Cleveland Institute

Cleveland, O., January 14.—The Cleveland Institute of Music, which has gained much national notice because of the modern educational theories that have been put into practice by Ernest Bloch, the director, has instituted a new course which promises to be one of the most popular in the curriculum. The course is designed for business and professional men and women and aims to tell them what they want to know about music.

Because it is designed for busy men and women it will be given only once every two weeks and will be an evening class. The first meeting will be an organization one on Monday evening, January 19. Mr. Bloch himself will conduct this first meeting, and the subsequent meetings will be conducted by Roger Sessions or Mr. Bloch.

There will be no text books, unwieldy technical lectures or other forbidding features. Instead, an effort will be made to answer all the puzzling questions which come to the mind of the concert patron who knows nothing about music but is "just a listener." The course will be a popular one open to all Cleveland, and in it will be answered or discussed everything asked for from "what is a solo" to "what is absolute music."

Homage Paid to Guiomar Novaes

If one should see a small, serious little person walking down the avenue, who would dream that this demure young woman is the merry young Brazilian pianist, Guiomar Novaes? But just let a friend accost her, and two ravishing dimples and a laugh that is as infectious as her art will appear, and any passer-by can realize why this charming young artist is "one of the most popular persons in all Brazil."

Rio de Janeiro and Sao Paulo (the latter her home) vie with each other to do her homage. Her every appearance in these cities is the occasion for many brilliant affairs where poets and state officials join to sing her praises. The latest tribute from the press, the public and the Municipality are two bronze tablets commemorative of her playing in her native land. Rio de Janeiro has placed one of them in the foyer of its Municipal Theater, and Sao Paulo, not to be outdone, has hung a huge one in the most conspicuous place in the entrance of its Municipal Concert Hall. Mme. Novaes is the only Brazilian artist to whom this honor has been accorded.

Helen Bock to Tour

The young American pianist, Helen Bock, will be heard in New York for the first time this year when she plays at Aeolian Hall on March 28. Miss Bock is starting a concert tour which includes Philadelphia, Pa.; Hartford, Conn.; and a number of Indiana and Illinois cities. Miss Bock will also make a return trip to the South, playing at a number of Virginia Colleges.

Earle Laros Returns from Tour

Earle Laros, pianist, recently returned from a Midwestern tour that earned for him unusual success. He played an exacting as well as interesting program that contained as its principal number the Keltic sonata of MacDowell. A group of Goossens, Debussy and some of his own compositions and the Nialla waltzes of Dohnanyi also

were included. A group of Schumann won favorable comments. Upon his return Mr. Laros will conduct a special performance of Cavalleria Rusticana and then will appear with the Allentown (Pa.) Symphony Orchestra in the Rimsky-Korsakoff concerto.

Schipa Presents Medal to His Maestro

On returning this summer to Milan, the celebrated tenor, Tito Schipa, presented to his noted maestro, Emilio Piccoli, an exquisitely worked gold medal as a mark of his deep affection and appreciation. On one side is finely wrought the profile of the renowned tenor, and on the other the inscription, "To my dear Maestro E. Piccoli" and Schipa's signature, as can be seen by the above reproduction.

Maestro Piccoli, of 11 Via Monte Napoleone, Milan, has for over twenty-six years enjoyed a unique reputation both



MEDAL PRESENTED TO EMILIO PICCOLI BY TITO SCHIPA.

in Italy and abroad as being one of the few great exponents of the art of Bel Canto. The happiest evidence of his exceptional work as a teacher of singing is in the legion of friends and pupils numbered among the great artists in the three premiere opera companies of the world. In the day's schedule of lessons at the studio of the great maestro may be found pupils from all parts of the world, of which a great majority are American and English.

It is because of Cav. Piccoli's masterful work in placing and perfecting his voice that the above medal was presented by the tenor, Schipa.

Art Songs and Literary Classics

Following his December appearance at Columbia University in a novel group of songs from Shakespeare, given in intermissions preceding and following the Alberti Pantomime from *Midsummer Night's Dream*, Glen Christy, tenor, has prepared a complete program under the general title of Art Songs and Literary Classics, to be presented under the management of L. L. Little.

In addition to the standard recital songs, auspices desiring a literary flavor to their offerings will find it in Mr. Christy's programs with songs from the works of Shakespeare, Alfred Lord Tennyson, Edgar Allan Poe, Robert Louis Stevenson, Eugene Field, Thomas Moore, and other standard classics. Mr. Christy's new program is designed particularly to fill the needs of clubs and schools.

N. Lindsay Norden Revises Silver Plume

N. Lindsay Norden has just completed the revision of his orchestral sketch *Silver Plume*, which is to be played by the Philadelphia Orchestra at the Mendelssohn Club concerts in the Academy of Music in February. The composition was suggested to Mr. Norden on a trip through the Rocky Mountains a few years ago. The sketch describes the effect which this remarkable scenery makes upon the traveler. The piece was first performed by a portion of the Philadelphia Orchestra in Reading at one of the regular Reading Choral Society concerts last May and was warmly received. Mr. Norden will conduct this composition as well as the rest of the program.

Mme. Meluis Praised

Said the Paris Herald, in noticing the recent concert of Luella Meluis at the Salle Gaveau: "The concert given by Luella Meluis, the American singer, at the Salle Gaveau on Thursday night, was a success socially in its attendance and a triumph for the singer artistically. Mme. Meluis received nothing but praise on all sides. The flute-like quality of her voice was most frequently remarked, her program having been well chosen to show off this particular feature to the best advantage."

Mme. Meluis, who is now singing leading roles at the Grand Opera in Paris, is one of the few American artists who have been accorded that honor.

Hutcheson's Post-Holiday Activities

The post-holiday activities of Hutcheson included three New York appearances within the period of eight days—his fifth Aeolian Hall recital of the season—on which occasion he played a Brahms-Liszt program; a performance of the Beethoven Kreutzer sonata with Albert Spalding, in one of the Beethoven Association concerts; and on Saturday, January 17, a performance of the MacDowell D minor concerto with the New York Philharmonic Orchestra. This week, on Saturday, January 24, Mr. Hutcheson will give his sixth recital in Aeolian Hall, with a program devoted to modern compositions.

Activities at the May Stone Studio

Anne Judson, contralto, was the soloist on January 4 at the Judson Memorial Church, Washington Square, New York, at which church Carole Allingham is the soprano soloist. Miss Allingham is also a product of the May Stone Studio.

Hazel Price was soloist at the New England Society luncheon not long ago at the Hotel Astor. Giuseppe Leone has been chosen to sing the principal baritone part (*Count di Luna*) in a performance of *Il Trovatore*, to be given the end of this month by the Wheatcroft Opera Guild Company.

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REVIEWS AND NEW MUSIC

(Continued from page 49)

Parry. Victor Herbert's *Kiss Me Again* rises to B and then falls through A, G and A to E. His *Gypsy Love Song* goes from B to G. Still *wie die Nacht*, by Goetze, goes from B to E, like *The Swan*.

But, if Parry's book is far from being scientifically accurate, it is none the less a valuable contribution to the literature of music. Its author's inaccuracies and prejudices merely cause a good-natured smile. They do no harm. No musician with a desire for truth would be deceived by them, and errors like the above quoted are so obvious that every reader will simply tabulate them as the outcome of preconceived notions which the writer has never taken the trouble to investigate. Music, of all the arts, seems most subject to this sort of prejudice. Parry himself acknowledges this in his chapter on Theory and Academicism, and points out that one of the drawbacks of theory is that it endeavors "to give a fixed and permanent interpretation to something that is always changing." Yet he cannot see that the use of the leading tone, of fifths and octaves, and a lot of other things for which rules were made in the past, is being subjected to change with the rest of the musical fabric. This is one of the penalties of such erudition as makes a book of this caliber possible. Up to a certain point it seems that one absorbs prejudice with knowledge. In the case of this book its prejudices make it all the more delightful.

Soprano Breaks Lengthy Silence

Carlotta Rydman-Russell, soprano, was heard for the first time publicly in several months when she sang for the Pleiades Club at the Hotel Brevoort, New York, on Sunday evening, January 11. The program consisted of a group of



Campbell Studios

CARLOTTA RYDMAN-RUSSELL.

four songs by Sydney King Russell, who accompanied, as follows:

The Song of the Hill, Journey's End and Song for Spring and Overtones, from manuscript. These songs were effectively rendered by the soloist, who was in excellent voice and made her audience as one with her. The listeners proved gratifyingly responsive, and the hope was expressed that the Russells would be heard from again.

Canadian Bookings for Anderson Artists

The Toronto Oratorio Society has engaged Margaret Northrup, soprano, and Norman Joliff, baritone, for Mendelssohn's *St. Paul* on February 18. The society, which is under the direction of Dr. Edward Broome, will be assisted by the Cleveland Orchestra. The Hamilton Elgar Choir also has engaged Miss Northrup and Steel Jamison, tenor, to appear in the *Sun Worshippers*, February 16, under the direction of W. H. Hewlett, and assisted by the Cleveland Orchestra.

Esther Dale to Sing at Hotel Roosevelt

Esther Dale, who, because of her unusual range which critics say entitle her to be called "lyric, dramatic and mezzo soprano," will be one of the featured artists at the Hotel Roosevelt at the second of the concerts being given for the benefit of the Bryn Mawr Music Department and the City Music League. On January 29, with Miss Dale, will be Wanda Landowska, harpsichord, and Paul Shirley, viola d'amore.

Rubinstein Club Concert January 27

The second evening choral concert of the Rubinstein Club. Mrs. William Rogers Chapman, president, will be given on Tuesday evening, January 27, in the Grand Ball Room of the Waldorf-Astoria. The club choral of 150 voices, under the direction of William Rogers Chapman, will render ten new part songs, some of which have been dedicated to the club and will be rendered for the first time, Mme. Toti Dal Monte, coloratura soprano, will be the soloist.

Hagar Wins Enthusiastic Praise

Emily Stokes Hagar recently gave a recital in Jackson, Miss., and won enthusiastic praise from the press. According to one of the critics, "In the category of three outstanding recitals given in the last two or three years stands out Schipa, Olegin and Emily Stokes Hagar." Another very successful engagement which Mrs. Hagar filled in

Jackson was an appearance in *The Messiah* with the Jackson Oratorio Society. "Of Emily Stokes Hagar," said the critic of the Jackson Daily News, "we can justly say that she is an artist of unquestionable ability."

"Voice, personality and intelligence," "a singer of discrimination and taste," "facial expression, mannerism, poise were there," "beautiful voice"—these are but a few more of the tributes paid Mrs. Hagar by the Daily News.

Marguerite Sibley Sings at Sunday Concert

Marguerite Sibley was soloist with the Schmidt String Quartet at the Free Sunday Concert held under the auspices of the Philadelphia Music League at the Academy of Fine Arts on Sunday afternoon, January 11. The audience probably was the largest assembled at any of the concerts held this season, all seats being filled a half hour before the opening of the concert and people standing in all of the corridors. Miss Sibley's work as a church and concert singer has won for her a fine reputation in the music world. The success of her two recent recitals held in the Academy of Music Foyer has given her a permanent place among the young Philadelphia artists.

The Brahms Club Broadcasts

On January 15, the Brahms Club, under the direction of its capable conductor, Leo Braun, broadcasted through WJZ, when a very interesting program of works by Italian, French, German and English composers was given, with Rachel Leon as the accompanist.

During this season, which is the fifth year for the Brahms Club, many beautiful voices have been added to this women's chorus of seventy-five members.

Reese R. Reese to Study in Europe

Reese R. Reese, baritone, choral director and vocal teacher of Pittsburgh, Pa., sailed for Europe on January 17 to pursue his musical studies under noted European masters. While abroad Mr. Reese will fill engagements in London, Brussels and Berlin. He will return to America in the early summer and resume his duties as soloist at Christ Episcopal Church, Pittsburgh, a position he has held for eight years.

Abby Morrison to Sing at Biltmore Musicale

Abby Morrison sang for the Metropolitan Theater League at the Hotel Majestic, New York, on January 13. She was heard in two groups of operatic arias and songs. Tomorrow, January 23, the soprano will sing at the Biltmore Friday Morning Musicale.

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LOS ANGELES PHILHARMONIC
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Olga Steeb the Soloist—Denishawns Enjoyed—Other News of Interest

Los Angeles, Cal., January 4.—The seventh pair of symphony concerts by the Philharmonic Orchestra were well attended. The first half of the program was given over to Brahms, the orchestra opening with the Academic Festival, op. 80. This was followed by the concerto for the piano, No. 1, D minor, op. 15, rendered by the soloist of the evening, for the first time here, Olga Steeb, a local pianist of more than local prestige. She played the three movements in a masterly manner and was recalled again and again. After the intermission, the orchestra played the Prelude and Love-Death from Tristan and Isolde and, as usual, this favorite revealed the fineness and breadth of conductor Rothwell's interpretations. The last number was Ravel's La Valse, Choreographic Poem.

DENISHAWN DANCERS

December 30, Ruth St. Denis, Ted Shawn and the Denishawn Dancers opened their week of appearances under L. E. Behymer, presenting three separate programs. They played to packed houses, every inch of available space having extra seats.

NOTES.

Rena McDonald has just returned from New York where she closed a contract with the Master School of Musical Arts.

The Zoellner Conservatory announces a series of ten lectures by Arnold J. Gantvoort on the history and appreciation of music.

Ted Shawn spoke before the Three Arts Club, January 4, on the history of the dance.

The Los Angeles Music Federation has changed its name to the Los Angeles Music League to avoid further confusion with the Music Teachers' Federations.

Isobel Tone, teacher and exponent of the Dunning System, recently gave a recital in which about forty-five students participated at her new studio on North Catalina Street.

The Hollywood Conservatory gave an Elizabethan music lecture recital on January 3.

Of the 100 fellowships granted by the Juilliard Musical Foundation of New York City, singing scholarships were won by Gretchen Altpeter, San Diego, and Max Alexander, Los Angeles; piano scholarships by Ulric Cole and Gladys Kohn, Los Angeles; Susan Henry, Ontario, Cal., and George P. Hopkins of Claremont, Cal.; composition scholarships, Misses Cole and Myers. An invitation to appear for examination was also extended to Beatrice Fenner, the blind Los Angeles girl composer.

Beethoven's Fidelio was given by the Euterpe Opera Reading Club, Lucile Spenser Kelley, reader, and William Tyroler, musical director. The parts were sung by Alexander Kisselburgh, William Pilcher, Georgia Stark and Luise Auber Davis.

Mrs. Edward MacDowell was guest of honor at the last meeting of the Three Arts Club.

A musical program was given this afternoon at the Southwest Museum, under the direction of Mr. and Mrs. Guy Vandergrift. B. L. H.

PORTLAND, ORE.

Portland, Ore., January 8.—On January 7 the Portland Symphony Orchestra, Carl Denton, conductor, and Sophie Braslau, contralto, delighted a huge audience at the Public Auditorium. The orchestra played Glazounov's Scenes de Ballet, op. 52; two works by Wagner and Tchaikovsky's 1812 overture. Miss Braslau sang Wagner's Gerechter Gott, Conductor Denton assisting her admirably in the orchestral accompaniment. Miss Braslau's auditors clamored for encores. This was her third appearance here.

The St. Olaf Lutheran Choir, F. Melius Christiansen, director, came on January 1 and gave two superb concerts at the Public Auditorium. Portland has heard no finer a cappella singing. The concerts, which drew large audiences, were under the local management of W. T. Pangle.

Isa Kremer, balladist, who was presented by the Elwyn Concert Bureau, appeared in recital at the Public Auditorium

on January 2. Her interpretations were exquisite and she was recalled many times. Leon Rosenbloom, her accompanist, favored the large audience with several piano solos. E. Robert Schmitz, pianist, gave a lecture-recital on January 4 at the Museum of Art. His subject was Rhythmic Evolution from Bach to the Present Day. The recital yielded profitable results, esthetically and intellectually. J. R. O.

Annie Louise David Well Liked

Annie Louise David, harpist, recently scored a brilliant success both in Galveston and Houston, Texas. In the former place she was presented by her pupil, Lucie Cavin, at the Hotel Galvez before two hundred music lovers. The Daily News commented as follows:

"Miss David presented the first group of her series, which included Russian Barcarolle (Zabel) and Prelude (Loukine), marked by a finished brilliance and technic. Then with the informality which characterized the entire occasion, she gave the French group, digressing from the program. The rollicking folk dance, Le Bon Petit Roi d'Yvetot, was a refreshingly sophisticated little legend set to music by Grandjany. In spite of the appeal of the preceding numbers, the climax of the performance was reached in her rendition of the Prize Song from Die Meistersinger (Wagner), of exceptional grace and brilliance. Miss David's technical and artistic skill in handling the difficult instrument was approached only by her pleasant manner and pleasing personality in her treatment of the members of the audience. Her charm and simplicity appealed to all who heard her and made the program more delightful."

In Houston Miss David played at Cathedral Hall, assisted by Mrs. George C. Bevier, soprano, and Patricio Gutierrez, pianist, and the proceeds were for the support of Peters Mission. The Chronicle said in part: "Miss David's valse from Brahms was especially pleasing and the three modern French numbers of her second group were received with great enthusiasm. They were of interest in revealing the possibilities of music written especially for the harp. Clair de Lune, by Debussy, was full of elusive lights and shadows."

Marie Rappold's European Offer

Marie Rappold has been offered an engagement by a Paris firm of impresarios for a recital tour of western Europe, two appearances each in Paris and London to be included. Her manager, M. H. Hanson, when in Paris last October, negotiated this contract. Meantime, however, an engagement here at home of importance has been offered the noted American soprano and she is being persuaded by the nationally known women interested in the scheme to abandon the European engagements offered and Mr. Hanson has requested his Paris friend to postpone the concerts until the fall.

The Paris impresarios, however, point out that the spring is the time for Paris, London and Madrid. Mme. Rappold feels that concert appearances in Europe would be of the utmost value from various points of view; on the other hand, she realizes that as an American she should fall in with the plans placed before her. The decision will be arrived at within the next two weeks. But whatever the decision may be, she will give recitals in Carnegie Hall, New York and Orchestra Hall, Chicago, the announcement states.

Julievna and Mount in Recital

Inga Julievna, the Norwegian lyric coloratura soprano, and Mary Miller Mount pianist presented a very interesting program before the Chaminade Society of Hackensack, N. J., on January 12, and won the well merited appreciation of their audience. A similar program was presented by these two artists in Maplewood, N. J., January 14.

Copland First Fontainebleau Student

Aaron Copland, the young musician who wrote the organ concerto played by Nadia Boulanger and the New York Symphony Orchestra on January 11, was the first student to be enrolled in the Fontainebleau School of Music in 1921.

Gibson to Sing in Chicago

Lawrence Clifford Gibson, the new American tenor, will make his debut on Tuesday evening, February 3, in Lyon & Healy Hall, Chicago, under the management of Harry and Arthur Culbertson.

HOW THEY LOOKED THEN—



FLORENCE EASTON AFTER HER FIRST CONCERT.

The above picture was taken just after her debut, which occurred when the now celebrated singer was five years old. At that time Miss Easton's parents, who were church singers in Middleboro, England, gave a farewell concert before sailing to Canada. The young prima-donna-to-be made her first public appearance at the concert with great success. It is said that the dreamy and far-away look in the young lady's eyes is accounted for by the fact that it was several hours past her customary bedtime. Far from having her head turned by the great applause which followed her maiden effort, Miss Easton, in spite of all the coaxing of her parents, refused to go back onto the stage because she said the people were making a noise.

Faculty of the Springfield Institute

The Springfield National Institute of Musical Art, Inc., includes the following musicians on its faculty: Frederick Albert Hoshcke, director of the Institute and instructor of improvisation and advanced orchestration; Frieda Siemens, piano; Hans Letz, violin; Horace Britt, cello; Solon Alberti, vocal accompanying, coaching and grand opera; Fleeda Newton Alberti, voice; G. Ackley Brower, theory and composition; Yvonne Beauregard, piano; James F. Knox, violin; Howard P. Ganstier, expression and dramatics.

Schwartz Pedagogue of Synagogue Music

The dedication of the centennial organ took place on January 7 under the auspices of the Congregation B'nai Jeshurun. The B'nai Jeshurun Choir, under the direction of Jacob Schwartz, was augmented for the occasion and an interesting program of Jewish music was presented. One of the numbers was Stark's Odon Olom rendered by Helene Adler, soprano, and Cantor Schwartz. Mr. Schwartz is founder and director of the Institute of Hazanuth, cantor and pedagogue of synagogue music.

Margaret Northrup Active

Margaret Northrup, soprano, was a soloist in Handel's Messiah when that oratorio was given by the Civic Choral Society of Schenectady, N. Y., January 6, and won headlines from the critics for her splendid singing. On Friday evening of the same week she appeared in joint recital with Mark Andrews at the Commonwealth Club of Upper Montclair, N. J.

Lambert Pupils in New York Recital

Vera Brodsky and Hanna Lefkowitz, pupils of Alexander Lambert, will give a piano recital in Aeolian Hall, New York, on Friday evening, February 6.

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San Carlo Artists Give Two Performances—Other News

Birmingham, Ala., January 8.—The San Carlo Opera Company gave two performances at the new Municipal Auditorium on New Year's Day, matinee and night. This was the initial offering of the All Star Course (Mrs. Orlene A. Shipman and A. Brown Parks). Both performances were attended by large and enthusiastic audiences. Madame Butterfly was played at the matinee, with Tamaki Miura in the title role. The little Japanese prima donna delighted with her beautiful singing and admirable portrayal of the part. Her exquisite costumes were greatly admired. Bernice Schalker won much applause as Suzuki, and Ludovico Tomarchio made an excellent Pinkerton. Other members of the cast were Giuseppe Interrante as Sharpless; Giuseppe Cavadore as Goro; Felice DeGregorio as Yamadoro, and Yolanda Rinaldi as Kate Pinkerton.

Il Trovatore was the opera scheduled for the night performance, but owing to the illness of Edith deLys, the management presented Rigoletto. The role of Gilda was taken by Tina Paggi, who had never been heard here before, and she created a favorable impression both vocally and histrionically. She was recalled many times. Giuliana Rosich revealed an excellent tenor as the Duke, and sang the aria, La Donna e Mobile, with much artistry, being forced to repeat it. Rigoletto was admirably sung and portrayed by Giulio Fregosi. Aldo Franchetti conducted with his usual efficiency and musicianship.

SCHMITZ TO HOLD MASTERCLASS

Edna Gockel Gussen, director of the Birmingham Conservatory of Music, announces that E. Robert Schmitz,

French pianist, will teach a masterclass at the Conservatory beginning March 26.

NOTES

The Cornell Glee, Banjo and Mandolin Clubs appeared in Phillips Auditorium on the evening of December 29, and were greeted by a large and fashionable audience.

Saint-Saens' Christmas Oratorio was ably rendered by the mixed chorus of the Birmingham Music Study Club on Sunday afternoon at the Church of St. Mary's-on-the-Highlands, with Edna Gockel Gussen as director and organist. The soloists were May Shackleford, soprano; Mrs. Herman Rich, mezzo-soprano; Mrs. John E. Peck, contralto; J. Phil Maguire, tenor, and Leon Cole, baritone.

A pageant of beauty and interest, entitled The Spirit of Prophecy and written by the Rev. Middleton S. Barnwell, was presented at the Church of the Advent on December 23. The music accompanying it was of a high order, being rendered by a double quartet. The singers were Mrs. O. L. Stephenson and Nellie Stine, sopranos; Jane Stuart Merz and Margaret Proctor, contraltos; Howard Wiley and Percy Hughes, tenors; T. L. Bissell and Brown Bates, basses.

Elsa M. Haury, teacher of voice in the high schools of the city and soprano soloist at the First Presbyterian Church, appeared in a song recital at Phillips Auditorium and won the approval of a cordial audience.

The Birmingham Music Teachers Association held its regular monthly meeting at the Southern Club, Abigail Crawford, president, presiding. Dr. Roy E. Hoke delivered another of his series of lectures on psychology.

Harry Schmidt, teacher of violin in the Birmingham Conservatory of Music, has organized a Junior Symphony Orchestra, in which much interest is being displayed.

A. G.

DENVER CIVIC SYMPHONY SCORES UNDER TUREMAN

De Reszke Singers and Mildred Dilling Highly Praised—
String Quartet Plays at Chamber Music Party—
The Messiah Has Annual Performance

—Notes

Denver, Colo., January 2.—An evening of delight was afforded a large audience at the auditorium, December 9, by Mildred Dilling, harpist, and the De Reszke Singers. These four young men form a quartet of unusual excellence. Their program was entirely unhackneyed and comprised, for the most part, attractive numbers which were either written or arranged especially for them. When an accompaniment was called for, the first tenor seated himself at the piano, with his associates about him, an informality which added a pleasing note to their performance. The demand for encores was so insistent that eight numbers had to be added.

Miss Dilling and her splendid harp playing presented a striking contrast to the singers, each art setting off the other to best advantage. Her program, too, was out of the ordinary and evoked tumultuous applause.

Altogether, it was an evening of rare pleasure and Robert Slack, local impresario, is to be congratulated for introducing these artists.

CIVIC SYMPHONY ENJOYED

The second pair of concerts for the current season was given the Civic Symphony Orchestra, the evening of December 12 and the afternoon of December 14, to full houses. The chief offering was the Beethoven fifth symphony which received a noble reading under the baton of Conductor Horace Tureman. In addition the symphonic poem by Smetana, Die Moldau; the Enchanted Lake and Kikimora by Liadow, and the overture to The Flying Dutchman, rounded out an interesting and splendidly performed program, enhanced by the aria, Vision Fugitive, from Herodiade, effectively sung by John A. Patton, baritone.

Under the careful drilling and musicianly training of Mr. Tureman the orchestra has now attained, at the beginning of its third season, a smoothness and reliability that are noteworthy and each pair of concerts displays additional gain.

DENVER STRING QUARTET

The fortieth Chamber Music Party occurred December 28, held in the stately new hall of the University Club. The program consisted of the Mendelssohn quartet in E minor, op. 44, No. 2, and the quintet in A major for clarinet and strings by Mozart. Only superlatives can be used in speaking of the latter number especially, the delicacy of the phrasing, tonal balance and nuance leaving little to be desired. The clarinet part was beautifully played by Val P. Henrich. The personnel of the quartet is Henry Trustman Ginsburg, Walter C. Nielsen, Wayne C. Hedges and Frank John.

LARGE AUDIENCE HEARS THE MESSIAH

The annual performance of Handel's Messiah by the Municipal Chorus was given on December 28 in the Auditorium which was crowded to capacity. The performance was under the direction of Clarence Reynolds, city organist and chorister, who gave an excellent reading of the score. Certainly in Denver its yearly performance is always anticipated with pleasure. The soloists this year were Agnes Clark Glaister, soprano; Mildred Rughe Kyffin, contralto; Elwin Smith, tenor, and John A. Patton, bass. All acquitted themselves admirably. The chorus of 100 did fine work. Additional support was rendered by Milton P. Givens at the organ and an orchestra of fifty.

NOTES

E. Robert Schmitz conducted a successful masterclass in Denver under the auspices of the Blanche Dingley-Mathews Piano School, during two weeks of December. Roland M. Shreves, Ph.D., is now holding a series of talks on the psychology of music at the same school.

The piano pupils of Edith M. Perry gave an interesting recital early in December, the program being presented by Barbara Bell, Charles Bennett, Howard Fry, Margaret McKee, Charles Bowes, Elizabeth Leek, Alice Cosad and Elizabeth Kress.

J. T.

Jeritza at Baltimore

Maria Jeritza interrupted her crowded opera season with a concert at the Lyric Theater, Baltimore, Md., on January 12. She was assisted by Maximilian Rose, violinist, and Emil Polak, pianist.

Press Praise for Chemet

Appended are excerpts from the press received by Renee Chemet following her recent appearance in Toledo: "Chemet, the newcomer whose name even was unknown to most of our concert goers, proved a sensation. It is astounding to hear a woman play as does Chemet. It would be equally astounding to hear a man do so unless it were Kreisler himself." (Toledo Times.) "Not since Kreisler played here has the fiddle sung to a Toledo audience so exquisitely as did Mme. Chemet's. It poured forth an eloquence of tone dazzling in its brilliance and of such delicate subtlety as to work a spell not soon forgotten. It might be said—probably has—that the vigor and stamina of Chemet's superb bowing are masculine in quality, as though it were somehow remarkable for a woman to be so thoroughly the master of a violin. But in this as in other instances it is quite simply a matter of sheer artistry, in which sex is not particularly concerned. Here was music that had soul as well as body—and that is a great deal more than we are given on many occasions." (Toledo Blade.)

Trabilsee Pupils Heard

An entire Danish program was broadcast from Station WGBS on the evening of January 3, at which Grete Birk, mezzo-soprano, artist-pupil of Toft Trabilsee, delighted the radio public with her well rendered Danish songs. Among others she sang Serenade, by Jespersen, at the 'phoned request of a radio fan. Pauli Jensen, violinist, Aage Hy-Sorensen, baritone, and Ingeborg Svenden-Tune at the piano, completed an enjoyable program.

Albert Place is another talented singer numbered among Mr. Trabilsee's promising artist-pupils. Mr. Place is the possessor of a fine baritone voice of unusual range, power and sweetness. Mr. Trabilsee is at present preparing him for the operatic stage.

Emily Stokes Hagar to Sing in Chicago

Emily Stokes Hagar has been booked by her manager, Annie Friedberg, to appear with the Apollo Club in Chicago on February 16. This will be Miss Hagar's first appearance in that city. She will sing the soprano part in the Bach Mass, a work which she has sung with success with the Bethlehem Bach Choir, Dr. J. Fred Wolfe conductor.

A Reengagement for Norman Jollif

As a result of his success in The Elijah with the Toronto Oratorio Society two seasons ago, Norman Jollif has been engaged to sing Mendelssohn's St. Paul with that organization on February 18. The Cleveland Orchestra will assist.

Giannini for Baltimore

Dusolina Giannini has been engaged to sing for the Peabody Conservatory of Music on February 13. This will make Miss Giannini's second appearance in Baltimore this season.

Lys Doree to Present Program

On Thursday evening, February 12, Lys Doree, a young and talented soprano, will present a varied program of songs at the Story & Clark Musicales.

Britt in Fitchburg

Horace Britt gave a cello recital in Fitchburg, Miss., on January 12.

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NEW YORK CONCERT ANNOUNCEMENTS

THURSDAY, JANUARY 22

Symphony Society of New York, afternoon.....Carnegie Hall
Philharmonic Orchestra, evening.....Carnegie Hall
Robert Imandt, violin recital, evening.....Aeolian Hall
Os-Ke-Non-Ton, song recital, evening.....Town Hall

FRIDAY, JANUARY 23

Philharmonic Orchestra, afternoon.....Carnegie Hall
Symphony Society of New York, evening.....Carnegie Hall
Lea Lubchut, violin recital, afternoon.....Aeolian Hall
Helen Lubarski, song recital, evening.....Aeolian Hall

SATURDAY, JANUARY 24

Symphony Concert for Young People, afternoon.....Carnegie Hall
Chalf School of Dancing, evening.....Carnegie Hall
Children's Concert, morning and afternoon.....Aeolian Hall
Ernest Hutcheson, piano recital, evening.....Aeolian Hall

SUNDAY, JANUARY 25

Philharmonic Orchestra, afternoon.....Carnegie Hall
Socrate Barozzi, violin recital, evening.....Carnegie Hall
Symphony Society of New York, afternoon.....Aeolian Hall
Chamber Music by Igor Stravinsky, evening.....Aeolian Hall
Edna Thomas, song recital, evening.....Booth Theater
Charlotte Lund, opera recital, evening.....Princess Theater

MONDAY, JANUARY 26

Ethel Leginska, piano recital, evening.....Carnegie Hall
Philharmonic String Quartet, evening.....Aeolian Hall
Daisy Jean, cello recital, evening.....Town Hall

TUESDAY, JANUARY 27

State Symphony Orchestra, afternoon.....Carnegie Hall
Vlado Kolitch, violin recital, evening.....Carnegie Hall
Ruth Rodgers, song recital, afternoon.....Aeolian Hall
Adele Verne, piano recital, evening.....Aeolian Hall
Rose and Ottilie Sutto, two piano recital, evening.....Town Hall

WEDNESDAY, JANUARY 28

Philharmonic Orchestra, evening.....Carnegie Hall
Arthur Friedheim, piano recital, afternoon.....Aeolian Hall
Bachaus, piano recital, evening.....Aeolian Hall
James Woodside, song recital, evening.....Town Hall

THURSDAY, JANUARY 29

Boston Symphony Orchestra, evening.....Carnegie Hall
Alexander Borovsky, piano recital, afternoon.....Aeolian Hall
Astrid Fjeld, song recital, evening.....Aeolian Hall
Mary Bennett, song recital, afternoon.....Town Hall
Isiah Seligman, piano recital, evening.....Town Hall
Chamber Music Concert, evening.....Rumford Hall

FRIDAY, JANUARY 30

Philharmonic Orchestra, evening.....Carnegie Hall
Ada Wood, song recital, afternoon.....Aeolian Hall
Elshuco Trio and Festival Quartet of South Mountain, evening.....Aeolian Hall
Jocelyn Clarke, song recital, afternoon.....Town Hall

SATURDAY, JANUARY 31

Boston Symphony Orchestra, afternoon.....Carnegie Hall
Philharmonic Orchestra, evening.....Carnegie Hall
Guimar Novas, piano recital, afternoon.....Aeolian Hall
Sara Eisenberg, piano recital, evening.....Aeolian Hall
Abraham Znaida, song recital, evening.....Town Hall

SUNDAY, FEBRUARY 1

Jascha Heifetz, violin recital, afternoon.....Carnegie Hall
Frances Nash, piano recital, afternoon.....Aeolian Hall

Ernesto Berumen, piano recital, evening.....Aeolian Hall
Maximilian Pilzer, violin recital, afternoon.....Town Hall
State Symphony Orchestra, afternoon.....Metropolitan Opera House

MONDAY, FEBRUARY 2

Tina Filipponi, piano recital, afternoon.....Aeolian Hall
Nicholas Medtner, piano recital, evening.....Aeolian Hall
Josef Borisoff, violin recital, evening.....Town Hall

TUESDAY, FEBRUARY 3

New York Chamber Music Society, evening.....Aeolian Hall
Alice Rosseter, song recital, afternoon.....Town Hall
Fernand Francell, song recital, evening.....Town Hall

WEDNESDAY, FEBRUARY 4

Philharmonic Orchestra, evening.....Carnegie Hall
Beatrice Martin, song recital, evening.....Aeolian Hall
Zelina Bartholomew, song recital, evening.....Town Hall

Sixteenth Story & Clark Musicales

At the Story & Clark salon at 33 West 57th Street, on Thursday evening, January 15, the sixteenth invitation musicale was presented before a capacity attendance by the following artists: Alice Crane, composer-pianist, who gave several compositions in which she showed brilliancy in her playing and a fine tone; Oliver Stewart, tenor, who possesses an excellent voice which he used with skill, and Ellmer Zoller, who proved a very capable accompanist and was an addition to the successful evening. All were enthusiastically applauded.

These concerts are open to the public and a pleasant evening is always enjoyed. The artists presented are exceptionally talented and the programs interesting.

Norfleet Trio at De Witt Clinton Hall

January 18 the Norfleet Trio furnished the entire program for the evening concert at De Witt Clinton High School, playing the Saint-Saens trio in F complete, with excerpts by Sinding, Jeral and Breton. Catherine played violin solos, Helen contributed piano solos, and Leeper, cello solos, making up a program of much variety. The trio has just returned from its annual southern tour, which included appearances at leading institutions; they are booked to give concerts in the New England states this month.

Barozzi to Play Novelties

The program of Socrate Barozzi's second recital at Carnegie Hall, January 25, is to include Saint-Saens' second sonata for piano and violin, the second concerto of d'Ambrase, a Nocturne and Cortege by Lili Boulanger and transcriptions by his accompanist, Bernard Wagenaar, to be played on this occasion for the first time in public.

Ethelynde Smith Sings Glen Songs

Ethelynde Smith writes: "I am using continuously and with great success three Katherine Glen songs—Twilight, The Mountain Linnet, and Little Moon."

Annie Louise David's Engagements

On January 19, Annie Louise David, harpist, and Marguerite Dana, soprano, presented an interesting program for

the Woman's Club of Englewood, N. J. Miss David will give a harp recital for the Hartford Woman's Club on January 28. Her many engagements and frequent reengagements all go to show appreciation of her high art.

La Forge-Berumen Studio Activities

On Sunday afternoon, January 18, Frank LaForge and Ernesto Berumen gave a reception to Mr. and Mrs. Lawrence Tibbett at their New York Studios. Mr. Tibbett has been under Mr. LaForge's guidance as a vocal pupil for the past several seasons.

The following LeForge-Berumen artists will broadcast from Station WOR from 8:45 p.m. to 9:45 p.m., Saturday, January 24: Frances Fattmann, Zelina Bartholomew, Madeleine Hulsizer, Grace Demms, Lillian Hunsicker, Alice Valden Williams, Myrtle Alcorn, Frank LaForge, Ernesto Berumen and Valeriano Gil.

Grace Divine, contralto, artist pupil of Frank LaForge, has been busy since returning from the South. She was heard in concert at Columbus, Ohio, January 19, and will sing in Chillicothe, Ohio, January 22; Charleston, W. Va., January 26, and Rockville Center, L. I., January 29.

The next Noonday Musicales, under the direction of the LaForge-Berumen Studios, will take place at Aeolian Hall, New York, on Friday, January 30. Those appearing are Zelina Bartholomew, Frances Fattmann, Loretta Degnan, Helen Schafmeister, Myrtle Alcorn, Frank LaForge and Arthur Warwick.

Dilling's Success With De Reszke Singers

During the holidays, Mildred Dilling gave her fourth recital in Oak Park, Ill., and her fourth in Springfield, Ill. The following were some of the harpist's dates for January: 9, Hartford, Conn., Morning Musicales at Bond Hotel; 11, Providence, R. I.; 12, New Haven, Conn.; 14, Portland, Me.; 17, Springfield, Mass.

On January 23 the De Reszke Singers and Miss Dilling will appear at the Biltmore Morning Musicales, and on Sunday evening, January 25, they will be heard in a concert at the Henry Miller Theater, New York. The end of this month they will be in Florida, and on the Pacific Coast in February.

Theo. Karle to Sing in Harrisburg

Theo. Karle, tenor, will appear in Harrisburg, Pa., on the evening of January 22, when he will sing, for his first group, old airs by Mozart, Paradies, Hook and Storce. He will continue his program with Russian songs by Zimbalist, and Gretchaninoff, as well as German lieder by Brahms. His third group will be composed of American songs.

Macmillen's Dates

Due to the press of engagements, it was found necessary to change the date for Francis Macmillen's recital in Owensboro, Ky., to January 20. He fulfilled the engagement in connection with his recital in Cape Girardeau, Mo., on January 18.

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

Motion picture theaters, especially the principal ones on Broadway, have been doing excellent business since the holidays. It must be due to the fact that people seek amusement because some of the pictures have not been worthy of any great distinction. The legitimate theaters, particularly the musical attractions, are flourishing. The Student Prince is playing to capacity at every performance and bids fair to beat all records for an operetta on Broadway. Coming close behind is *Rose Marie*, Oh! Lady Be Good, and the new attraction, *The Love Song*. There are several other musical attractions which are much older than the above mentioned that are enjoying good runs, but the ones mentioned are unusually spectacular among the newcomers. The drama, while offering many good productions, does not seem to be presenting quite so many successes although all of the theaters are occupied.

The serious question which seems to be confronting all branches of amusement is the absorbing one of the radio. Apparently the motion picture theaters are the least affected. It is problematical as to what the effect will be with so much broadcasting by well known artists. It does not seem possible that any mechanical device could materially affect either concerts or the theater for any great length of time, but apparently it is the same old cry that rang out through the country when everybody was making a record and all types of phonographs were first coming into use.

Florence Mulholland, who for the past two years has been the contralto at the Capitol Theater, has left and is singing in Providence.

Frederic Fradkin, newly appointed musical director of the Piccadilly Theater, assumed that post this week and it was the occasion of a big celebration at the theater at the opening performance, in view of the fact that Mr. Fradkin is so well known in this vicinity, having been concert master and special soloist at the Capitol Theater for a season.

The Strand is offering an elaborate prologue this week as the background for the feature picture, *Flaming Love*.

Greed is the feature picture at the Capitol this week. Hugo Riesenfeld, managing director of the three Riesenfeld theaters, has been at home for the past week owing to a slight illness, but it is expected that he will be in his office again in a few days.

THE HIPPODROME

Emma Trentini, on her return engagement in this country, in Keith vaudeville, attracted so much interest during her opening week that she was held over again for last week. She is the same Trentini, with her same winsome little ways, which quite captivate the audience. Her high notes, taken pianissimo, are just as beautiful as they were when she was heard here last. She sang *The One Fine Day* aria from *Butterfly* and followed this with *Pierrot's* song, and, of course, closed with the *Giannina Mia*. She was accompanied by Eric Zardo, who even contributed more numbers than the little prima donna. He won an ovation and shared the honors with the singer.

Houdini was also there and did his same wonderful stunts. The rest of the program, with the exception of the last spectacular act, with *Princess White Deer* as the star, was very ordinary. Perhaps to a real vaudevillian it would have been a perfect bill.

THE RIVOLI

The orchestra opened the Rivoli program last week under the direction of Irvin Talbot. At the first performance on Tuesday evening he offered *The Dance of the Hours*, from *Gioconda*, accompanied by the Rivoli dancers. Apparently there was new scenery created by John Wenger, for it looked unusually attractive and apparently new. It was one of the most effective and original interpretations of this famous dance the writer has seen, certainly at motion picture theaters. The entire conception was different, particularly the last movement in which the scene changed and the dancers appeared in carnival costume and confetti covered the stage, thus making this a more colorful and sprightly number than is usually the case.

The soloist was Michael Rosenker, violinist, who played the *Faust Fantasy* (Wieniawski arrangement) and was accompanied by the Rivoli Concert Orchestra with Mr. Talbot again directing.

The feature picture was *Locked Doors*, a fairly interesting movie with a cast of many principals. There was a comedy which followed, and Harold Ramsbottom played *Dear One*, on the Wurlitzer.

THE MARK STRAND

The picture at the Strand last week was just so-so, not particularly interesting but sufficiently supplied with love and romance, to hold the movie fans. The title was, *If I Marry Again*. The music more than made up for the weakness of the picture. In fact, many individual numbers were excellent in every detail. The Strand Symphony Orchestra offered the *William Tell* overture, under the direction of Alois Reiser, the associate conductor, who conducted the second performance on Friday evening. The orchestra gave an excellent account of itself and received much applause. This was followed by a colorful bit, entitled *Demi Tasse*, in which the Strand Male Quartet was seated at the dinner table, apparently having just eaten. The men sang *A Good Cigar Is a Smoke*, by Herbert. The large vase of flowers

was then turned around, showing, amid all of the roses, the head of Estelle Carey who sang *A Woman's Smile*. The number was clever and roundly applauded. Next came the interior scene, used frequently of late by this theater, with Redferne Hollinshead, tenor, seated in a large chair by the open fire. He sang *O Haunting Memories*, by Carrie Jacobs Bond. There was a quick fade-away and Mlle. Klemova danced the dainty serenade of *Drdlá*. The biggest number, perhaps, was the one just before the picture, entitled *The Glow Worm*. There was a full stage with four couples and Edward Albano, baritone. It was a Louis XV scene. Mr. Albano sang *The Schubert Serenade*, and the dancers began with the *Glow Worm* by Lincke; before they had finished the number, however, the audience burst into applause.

THE RIALTO

At the Rialto last week was presented almost the identical program given the week before at The Rivoli. There was the same picture (*Pola Negri* in *East of Suez*), the same Prologue (*Miriam Lax* and *Adrian da Silva*), the same Music Master Series picture (*Franz Liszt*), and just as big and enthusiastic an audience. In addition, Lillian Powell, danseuse, delighted in a "Danse Chinoise," and there were offered the usual Magazine feature and comic.

THE CAPITOL

The program at the Capitol last week opened with an operatic cycle. First there were selections from *La Bohème*, played by the orchestra, under the direction of David Mendoza, with fine tonal color. Then Jules Schwarz sang *The Evening Star* from *Tannhäuser*. His is a warm, rich voice and he sang this well known aria very expressively. The cycle was concluded with the *Meditation* from *Thais*, played with musical feeling and a tone of beautiful quality by Eugen Ormandy, concertmaster of the orchestra. Mlle. Gambarelli, gowned in white, assisted Mr. Ormandy in an effective dance interpretation of the *Meditation*.

Following the Capitol Magazine, for which there was the usual appropriate music, came diversissements in which a large cast participated. Gladys Rice and Joseph Wetzel sang *When You and I Were Seventeen*, with pantomime by Mlle. Gambarelli and Jacques Cartier. There was plenty of dash and spirit in the ballet corps' rendition of *Ganne's La Czarina*. Roxy's Gang also graced the program, displaying their accustomed wit and vocal and instrumental powers in selections from *Herbert's The Enchantress*. Care is always shown at the Capitol in the matter of scenery and costumes. Last week quantities of roses and other blooms added to the effectiveness of the stage. It is no novelty, however, to see floral decorations at this theater.

Constance Talmadge was starred in the feature picture, *Her Night of Romance*, a comedy drama which gave this fascinating actress ample opportunity to display her beauty and talent as a comedienne.

Olga Warren to Tour Eastern States

Olga Warren, soprano, who has been heard in the metropolis on numerous occasions, will start on a tour of the eastern states the latter part of this month.

Mme. Warren has been hard at work selecting a number



OLGA WARREN.

of what she considers the choicest of the new songs by American composers, and she will incorporate these in her programs. She will also be heard at the *Ballad Concerts* given by her husband, Frederic Warren. Mme. Warren will manage her own concert tour and has established offices at 212 W. 59th street, New York.

Lauri-Volpi Back at Metropolitan

Giacomo Lauri-Volpi, the young Metropolitan Opera tenor, arrived from Italy last week where he has just won a notable success in a series of performances at the Teatro Comunale di Bologna. Mr. Lauri-Volpi will rejoin the ranks of the Metropolitan in that opera at the end of this month.

Josef Rosenblatt in Bankruptcy

Josef Rosenblatt, cantor, well known through his activities in the concert field, filed a petition in bankruptcy in the Federal Court on January 14, the schedule showing liabilities of \$191,719 and assets of \$32,859. The singer claims to have incurred most of these liabilities in backing a Jewish periodical which was unsuccessful.

Louis Bailly Receives Roumanian Order

By decree of His Majesty Ferdinand, King of Roumania, issued December 14, a decoration of the Crown of Roumania, with the grade of cavalier, was conferred on Louis Bailly, the French viola player, formerly of the Flonzaley Quartet and now a resident of New York.

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Os-ke-non-ton Recital To-night

Much interest is centered in tonight's recital at Town Hall, New York, by the Indian Mohawk singer, Os-ke-non-ton. Many prominent social, educational and musical lights are expected to attend. Twice the number of boxes could have been sold, boxholders already being Mesdames Andrew Carnegie, Thomas Edison, Olive Fremstad, John Paul Korn, Clara B. Mather, Oswald Miller, Alton B. Parker, Joseph Regneas, etc. With a few exceptions, all the numbers to be heard will be given for the first time in New York, including songs of the various Indian tribes, secured by Os-ke-non-ton during his six months' pilgrimage among his people in 1924. Where practicable, the songs will be sung in English, otherwise in the native tribal tongue. Many universities, social research and political clubs have taken blocks of seats, for all the songs are authentic; aside from the novelty of hearing all types of Indian music, Os-ke-non-ton offers much as a singer of high vocal accomplishment. He will make a second professional trip to England and the continent immediately after this recital.

Talented Singers in Love Song Chorus

Wesley L. Robertson, who came to New York from Oklahoma several months ago to study with Clara Novello Davies, is one of the young singers in the chorus of the new Shubert production, *The Love Song*, which recently had so successful an opening at the Century Theater. It is no wonder the singing of both the male and female choruses attracts considerable notice if one stops to realize that in these choruses are talented young singers who are trying to get all the experience they can. Among the girls—to mention only two, for there are numerous others with vocal talent—are Mary Arnoldi, another Novello-Davies pupil, and Antoinette Lafarge, from the Cesare Sturani studios.

Mozart Society Carnival

The New York Mozart Society will hold a pageant, ball and carnival on Tuesday evening, January 27, in the grand ball room of the Astor Hotel. From all accountings and promises of Mrs. Noble McConnell, its president, this year's affair will be the most interesting ever offered by this organization. The principal feature of the pageant will be entitled a *Trip Around the World*, a picturesque stage and musical production. It is being directed by Abe Meyer, of the Rivoli and Rialto theaters, with Paul Oskard of the same theaters arranging the dances. A large orchestra will be under the direction of Irvin Talbot, conductor of the Rivoli Theater. Many prominent artists will take part.

Atlantic City Musicales at Haddon Hall

The Metropolitan Musical Bureau has arranged with the Leeds & Lippincott Company of Atlantic City, owners of Chalfonte-Haddon Hall hotels, for a course of musicales to take place on five successive Saturdays starting February 28, in the Vernon Room of Haddon Hall. The artists engaged are as follows: First concert—Louis Graveure, Nina Morgana, Arpad Sandor; second concert—Pablo Casals, Louise Hunter, Edouard Gendron; third concert—Vladimir De Pachmann, Ina Bourskaya, Mildred Dilling; fourth concert—Efrem Zimbalist, Rafaelo Diaz, Kathryn Meisle; last concert—Anna Case, Tandy MacKenzie, Richard Hale.

Caruso's Sons Arrive

Enrico and Rodolfo Caruso, the two sons of the late Enrico Caruso, accompanied by their uncle, Giovanni Caruso, brother of the famous tenor, arrived Sunday from Italy on the Conte Verde. They stated that they had come merely on a pleasure visit.

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From January 22 to February 5

ALSEN, ELSA:
Baltimore, Md., Jan. 23.
Chicago, Ill., Jan. 27.
Cleveland, O., Jan. 29, 31.
Pittsburgh, Pa., Feb. 5.

ARDEN, CECIL:
High Point, N. C., Jan. 23.
New Orleans, La., Jan. 29.

BACHAUS:
Cincinnati, O., Jan. 23, 24.
Indianapolis, Ind., Jan. 30.
Chicago, Ill., Feb. 1.

BARCLAY, JOHN:
Olean, N. Y., Jan. 27.

BERUMEN, ERNESTO:
Rockville Center, L. I., Jan. 29.

BONCI, ALESSANDRO:
Newark, N. J., Jan. 25.

BRETTON, RUTH:
Cleveland, O., Jan. 25.

CASE, ANNA:
Brooklyn, N. Y., Jan. 23.

CORTOT, ALFRED:
Philadelphia, Pa., Jan. 25, 26.
Louisville, Ky., Jan. 27.
Ann Arbor, Mich., Jan. 28.
Chicago, Ill., Jan. 30, 31.
Montreal, Can., Feb. 3, 4.
Rochester, N. Y., Feb. 5.

DAVIES, REUBEN:
Ottumwa, Ia., Jan. 22.

DENISHAWN DANCERS:
Columbia, S. C., Jan. 22.
Evansville, Ind., Jan. 23.
Nashville, Tenn., Jan. 24.
Chattanooga, Tenn., Jan. 25.
Knoxville, Tenn., Jan. 27.
Birmingham, Ala., Jan. 28.
Atlanta, Ga., Jan. 29.
Montgomery, Ala., Jan. 30.
Athens, Ga., Jan. 31.
Savannah, Ga., Feb. 2.
W. Palm Beach, Fla., Feb. 4.
Miami, Fla., Feb. 5.

DIVINE, GRACE:
Rockville Center, L. I., Jan. 29.

DUPRE, MARCEL:
Cincinnati, O., Feb. 1.

DUX, CLAUDE:
Bloomington, Ill., Feb. 2.

ENESCO, GEORGES:
Chicago, Ill., Jan. 23, 24.
Lincoln, Neb., Jan. 26.

ERROLLE, RALPH:
Washington, D. C., Jan. 26.

FARNAM, LYNNWOOD:
Atlanta, Ga., Jan. 22.

FLESCH, CARL:
Baltimore, Md., Jan. 23.
Minneapolis, Minn., Jan. 30.

FLONZALEY QUARTET:
Atlanta, Ga., Jan. 24.

FREEMANTEL, FREDERIC:
Chicago, Ill., Feb. 1.

GABRILOWITZ, OSSIP:
Fargo, N. D., Jan. 28.

GARRISON, MABEL:
Winnipeg, Can., Jan. 29.

GARRISON, MABEL:
Washington, D. C., Jan. 29.
Baltimore, Md., Jan. 30.

GIANNINI, DUSOLINA:
St. Louis, Mo., Jan. 22.
Aurora, N. Y., Feb. 2.
Syracuse, N. Y., Feb. 4.

**GIBSON, LAWRENCE CLIF-
FORD:**
Chicago, Ill., Feb. 3.

GOODSON, KATHARINE:
Munich, Ger., Jan. 24.

BRUSCIA, BELGIAN:
Amsterdam, Holland, Jan. 30.
Paris, France, Feb. 3.

GRADOVA, GITTA:
Montreal, Can., Jan. 22.

HACAR, EMILY STOKES:
Johnstown, Pa., Jan. 22.

HALE, RICHARD:
Philadelphia, Pa., Jan. 27.

HAYDEN, ETHEL:
Taunton, Mass., Jan. 27.

HESS, MYRA:
Dobbs Ferry, N. Y., Jan. 22.
Boston, Mass., Jan. 24.
Baltimore, Md., Jan. 30.
Brooklyn, N. Y., Feb. 1.
Haverhill, Mass., Feb. 3.
Wellesley, Mass., Feb. 5.

**HINSHAW'S DON PAS-
QUALE:**
Minneapolis, Minn., Feb. 3.

HOMER, LOUISE:
Pittsburgh, Pa., Jan. 22.
Brooklyn, N. Y., Jan. 26.
Cleveland, O., Jan. 30.

HOWELL, DICIE:
East Orange, N. J., Jan. 26.

IVOGUN, MARIA:
Seattle, Wash., Jan. 23.
Portland, Ore., Jan. 24.
San Francisco, Cal., Jan. 26.
Bakersfield, Cal., Jan. 28.
Los Angeles, Cal., Jan. 30, 31.

JULIEVNA, INGA:
Philadelphia, Pa., Jan. 31.

KARLE, THEO:
Harrisburg, Pa., Jan. 22.

KINDLER, HANS:
Philadelphia, Pa., Jan. 25.

LAMOND:
Rochester, N. Y., Jan. 22.

LAND, HAROLD:
Providence, R. I., Jan. 26.

LAWSON, FRANCESKA:
Bridgeport, O., Jan. 22.
Welch, W. Va., Jan. 27.

LENT, SYLVIA:
Washington, D. C., Jan. 29.

LEVITZKI, MISCHA:
Hamilton, O., Jan. 23.

LONDON STRING QUARTET:
Cincinnati, O., Feb. 3.

MACK, BEATRICE:
Cincinnati, O., Feb. 3.

MACMILLAN, FRANCIS:
Vicksburg, Va., Feb. 3.

MAIER AND PATTON:
San Diego, Cal., Jan. 22.
Los Angeles, Cal., Jan. 24.
(Maier alone), Jan. 25.
San Francisco, Cal., Jan. 25.
Los Angeles, Cal., Jan. 27.
Palo Alto, Cal., Jan. 29.
San Francisco, Cal., Feb. 1.
Berkeley, Cal., Feb. 3.
Sacramento, Cal., Feb. 5.

MARTINELLI, GIOVANNI:
Rochester, N. Y., Jan. 29.
Utica, N. Y., Feb. 4.

MATZENAUER, MARGARET:
Nashville, Tenn., Jan. 30.

McCLINTOCK, JOHN:
Chicago, Ill., Feb. 3.

McKINLEY, MABEL:
Washington, Pa., Feb. 2, 4.
Wheeling, W. Va., Feb. 3.

MEDTNER, NICHOLAS:
Chicago, Ill., Jan. 27.

MELISH, MARY:
Asheville, N. C., Jan. 22.
Albany, N. Y., Jan. 27.

MERRILL, LAURIE:
Washington, D. C., Jan. 23.
Pinchurst, N. C., Jan. 26.
Jacksonville, Fla., Jan. 29, 30, Feb. 5.

N. Y. STRING QUARTET:
La Crosse, Wis., Jan. 23.
Indiana, Pa., Jan. 26.
Grove City, Pa., Jan. 27.
Pittsburgh, Pa., Jan. 30.

N. Y. SYMPHONY:
Wilmington, Del., Jan. 26.
Daytona Beach, Fla., Jan. 28.
Havana, Cuba, Jan. 30, Feb. 1-3.

MIAMI, FLA., Feb. 5.

NOVAES, GUIOMAR:
Middlebury, Vt., Jan. 23.

POWELL, JOHN:
Wellesley, Mass., Jan. 22.
Richmond, Va., Jan. 30.

**RAYMOND, GEORGE PER-
KINS:**
Erie, Pa., Feb. 1.

REUTER, RUDOLPH:
Racine, Wis., Jan. 28.

RICHARDS, LEWIS:
St. Paul, Minn., Jan. 22.
Minneapolis, Minn., Jan. 23.

RUBINSTEIN, ERNA:
Sacramento, Cal., Jan. 22.
Los Angeles, Cal., Jan. 29.

RUSSIAN CHOIR:
Appleton, Ill., Jan. 23.
Rockford, Ill., Jan. 24.

SALZEDO, CARLOS:
Baltimore, Md., Jan. 31.

SILBERTA, RHEA:
Washington, D. C., Jan. 23.
Pinchurst, N. C., Jan. 26.
Jacksonville, Fla., Jan. 29, 30.

SMITH, ETHELYNDE:
Atlanta, Ga., Jan. 24.
Wilmington, N. C., Jan. 27.

SPALDING, ALBERT:
Ames, Ia., Jan. 23.
Kansas City, Mo., Jan. 27.
Carthage, Ill., Jan. 28.
Stillwater, Kans., Jan. 30.

STANLEY, HELEN:
Wellesley, Mass., Jan. 22.
Plainfield, N. J., Jan. 27.

STIRES, LOUISE HOMER:
Pittsburgh, Pa., Jan. 22.
Brooklyn, N. Y., Jan. 26.
Cleveland, O., Jan. 30.

SWAIN, EDWIN:
Brooklyn, N. Y., Jan. 30.

THOMAS, JOHN CHARLES:
Rochester, N. Y., Feb. 5.

TIFFANY, MARIE:
Elyria, O., Jan. 26.

VAN DER VEER, NEVADA:
Ottumwa, Ia., Jan. 22.

VRELAND, JEANNETTE:
Guelph, Can., Jan. 26.

WHITEHILL, CLARENCE:
Cleveland, O., Jan. 29, 30.

Lamond Lectures

Lamond, the well known pianist, was heard in a lecture-recital before the Music Teachers' National Association at its convention in St. Louis, December 30. Over five hundred of the foremost musical educators of America, from schools, conservatories and colleges all over the country, heard Lamond's discourse on Personalities of Composers as Shown Through Their Music.

Lamond played compositions of Beethoven, Liszt, Brahms, Tchaikowsky, Balakireff, Glazounoff and Strauss, finding interesting sidelights on the personality of each man from his works. A notable feature was the use by Lamond of the Duo-Art Reproducing Piano, for which he records his playing exclusively. In the Beethoven sonata, op. 111, the first movement was played by the Duo-Art through the recording made by Lamond, while the second movement was played by the pianist alone. This alternation of the artist and his record playing was carried out throughout the program and was received with great favor by the audience. Liszt's Etude in D major, Balakireff's arrangement of Flinka's song, L'Alouette, and Strauss' waltz, One Lives But Once, were the other works played by Lamond and his Duo-Art recordings.

This appearance of the Duo-Art with Lamond was the first time that any reproducing piano has been heard on the official program of the convention of the Music Teachers' National Association, which is the oldest and most influential group of its kind in America.

Lamond was introduced to the convention by Dr. Leon Maxwell, of the Newcomb College of Music, president of the association. On the evening before Lamond's recital the association gave a dinner in his honor at the Chase Hotel. The other guests included a number of the best-known musicians of the country, among them Edgar Stillman Kelley and William Arms Fisher, the composers; Herbert Witherpoon, noted teacher of voice, and Alberto Jonas, piano pedagogue.

De Vere Sapiro Artists Sing

At the December 22 Social Matinee of the Relief Society for the Aged, New York, Blanche Anthony, coloratura soprano; Frank Barberio, tenor, both pupils from the De Vere Sapiro studios, appeared as soloists, giving pleasure to the large audience. Olga Sapiro, pianist, and Beatrice Horsburgh, violinist, with Mildred HoLand, elocutionist, were also contributors to this program, for which Stephanie Worthing was the excellent accompanist.

Mero in Winnipeg

Yolanda Mero will play in Winnipeg on March 9 and 10.

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I SEE THAT—

An effort is being made to raise an endowment of \$300,000 for the Peterborough Colony.
The St. Louis Orchestra's series of children's concerts are proving very successful.
Many prominent American actors and actresses are graduates of the Alviene School.
Rudolf Laubenthal will remain in America for two months more.
Charlotte Lund will broadcast a Puccini memorial from WEAF at 7:45 P. M., on January 23.
E. A. Lake is now affiliated with the Clarence E. Cramer management.
Mana-Zucca's songs and instrumental compositions continue to be used extensively by artists and teachers.
The Newark Festival will take place May 4-6.
Five transcriptions for harp by Marie Miller have been published by the Composers' Music Corporation.
Lazar S. Samoiloff gave a reception for Josef Lhevinne following the latter's Carnegie Hall recital.

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New York

The next audition of the New York Federation of Music Clubs for young artists will take place at the Plaza February 3.

Os-ke-non-ton's recital of North American Indian songs takes place at Town Hall this evening.

The Norfleet Trio has returned from a Southern tour and begins a tour of the eastern states this week.

A music supervisor reports that when he asked a class who wrote Thais, the reply was Charlotte Lund.

Percy Grainger's orchestral works are being heard in Sweden.

Hans Merx has returned from Europe.

Laurie Merrill, soprano, and Rhea Silberta, composer, leave soon for appearances in the South.

There are nearly one thousand Dunning System teachers in the United States.

A Portland critic referred to Mieczyslaw Münz as a reincarnation of Chopin.

Lawrence Clifford Gibson, new American tenor, is a product of the studio of W. Henri Zay.

The Pius X School of Liturgical Music announces a course for choir directors and organists.

The Cleveland Institute of Music has a new course designed for business and professional men and women.

To commemorate the art of Guiomar Novas bronze tablets have been placed in the Municipal Theater, Rio de Janeiro, and in the Municipal Concert Hall, Sao Paulo.

Earle Laros has returned from a western tour.

The Fontainebleau School of Music will begin its fifth summer session on June 25.

Dr. William C. Carl will be guest of honor at the annual luncheon of the Philadelphia Music Club.

Marie Rappold has been offered an engagement for a recital tour of western Europe.

Gloria Augusta Marks has just made her debut as a concert manager.

César Saerchinger writes interestingly on How America Looks to an American.

During February and March six special Wagner afternoons will be given at the Metropolitan.

Ernest Hutcheson is accomplishing a notable achievement in his series of recitals in New York.

Caruso's sons, Enrico and Rodolfo, have arrived for a pleasure visit in this country.

The Rochester American Grand Opera chose Faust as its first production of an entire opera.

Henry Hadley will replace Koussevitzky during the latter's vacation next month.

Three American composers are this year to have works performed at the chamber music festival of the International Society for Contemporary Music at Venice.

Dr. John Henry Curry, Ninon Romaine's father, passed away last week.

George Liebling, in addition to his activities as concert pianist, is in demand as composer.

Montemezzi has arrived in America and will remain here for the production of his Giovanni Galluresse.

Ferdinand Loewe of Vienna is dead.

The judges and dates for the New York State Young Artists' Contest have been announced.

An editorial of interest to American composers will be found on page 28.

Josef Rosenblatt has filed a petition in bankruptcy.

Herman Neumann was married to Marie Stewart Jopp on January 3.

The King of Roumania has conferred the decoration of the Crown of Roumania upon Louis Bailly.

Fritz Reiner has been offered the post of general musical director of the Hamburg Opera.

Felix Borowski will conduct a class in music criticism during the Chicago Musical College summer session.

Frank La Forge and Ernesto Berumen gave a reception for Lawrence Tibbett.

Estelle Wentworth is a busy and versatile musician.

The Deutsches Opernhaus is bankrupt.

Mme. Charles Cahier will take American pupils abroad with her next summer.

George Liebling as Composer

In addition to his wide activities as a concert pianist, George Liebling also is in demand as a composer and his works are being performed frequently both in this country and in Europe. Most recently Nina Morgana, of the Metropolitan Opera, sang George Liebling's well known song, Thou, at the latest de Seguro Plaza Hotel matinée. The popular singer had conspicuous success and had to repeat the song. She was accompanied by the composer. It is the same number which was on Beniamino Gigli's program last June, in Berlin, and also on that occasion the piece had to be repeated. The song is enjoying a very large sale in England and in Germany. Other artists interested in the George Liebling songs are Anna Fitziu, Paul Bender, Marie Rappold, Marcella Roeseler, Rafaelo Diaz.

The two violin sonatas and the violin concerto by George Liebling have aroused the interest of Professor Leopold Auer, who has invited the composer to play them to him with Francis Macmillen, the violinist. A song called Dreamland is dedicated to Margaret Matzenauer.

The overture to the opera Children of Truth was performed last year in Berlin under Professor Karl Wendel. Piano programs abroad frequently include Liebling's Octave Study, Nocturne, Caprice, Study on Black Keys, and the dainty roccoco piece, Marquise. Mr. Liebling will play his piano concerto with orchestra in New York and elsewhere.

Griffith Artists Successful in California

Lucille Gibbs, coloratura soprano and artist student of Yeatman Griffith of New York City, has been gaining repeated success in Los Angeles, Cal., in recent appearances with the Los Angeles Civic Opera Company, concerts and radio programs. To quote the press: "Last night Miss Gibbs sang Proch's theme and variations with flute accompaniment. This is one of the most difficult of old school coloratura airs and Miss Gibbs had an absolute command of a great coloratura's technique. While the tone quality is not heavy, it has the resonance not usually associated with such a flexible voice."

Giannini Recital

Dusolina Giannini, soprano, will give her first and only New York recital this season at Carnegie Hall on the evening of February 28 for the benefit of the Soldiers and Sailors Club of New York.

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